

Tuesday 24 June 2025

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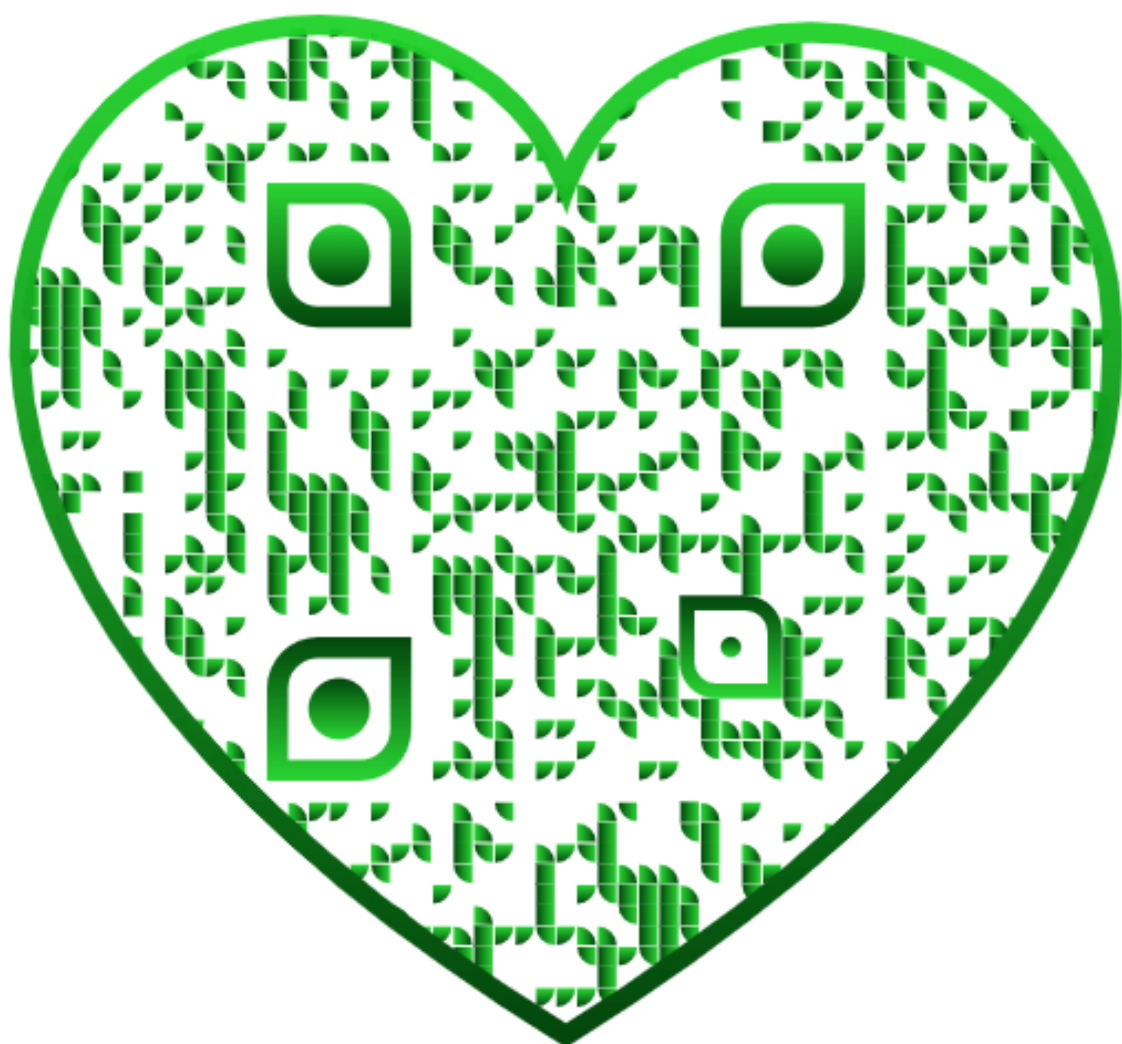
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**Plus** APOY Round 3: it's time for your close-ups! • RSPCA photographer interview







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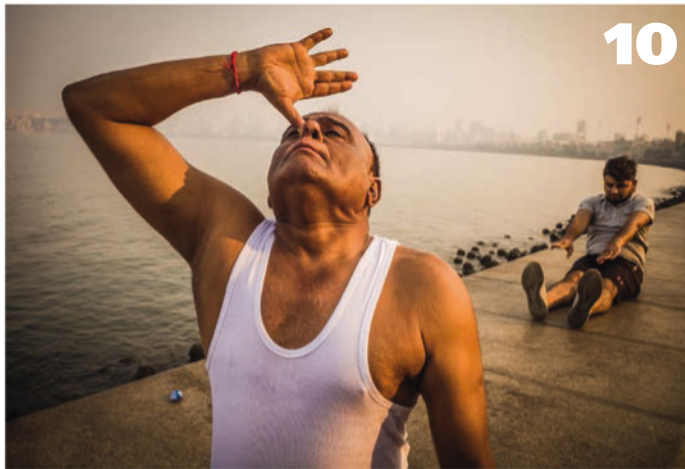


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## Welcome



Welcome to another packed issue, in which, like a tub of Quality Street, you'll find something for

everyone. First up is Joshua Waller's first impressions of the new OM-5 Mark II camera on page 4. Other hardware highlights include a review of the Canon PowerShot VI, a nifty compact with a 16-50mm-equivalent zoom lens, and the ultra-fast Sony FE 50-150mm F2 GM telephoto.

Don't miss our profile of the dynamic street photographer, Dimpy Bhalotia, and her innovative Pure Street Photography project. Finally, do take advantage of the discounted tickets for our forthcoming Festival of Photography: Documentary – full details on page 20.

**Geoff Harris, Deputy Editor**



COVER PICTURE: © TAMAS DRAGON. INSET (TOP): © MARK ZILBERMAN; INSET (MIDDLE): © EMMA JACOBS/RSPCA; INSET (BOTTOM): © DOUGLAS KIRKLAND

This week's front cover is by Tamas Dragon, a member of Dimpy Bhalotia's Pure Street Photography community

## THIS WEEK'S CONTRIBUTORS



**PETER DENCH**  
Acting Features Ed

Peter finds out more about Dimpy Bhalotia and her Pure Street platform



**GEOFF HARRIS**  
Deputy Editor

Geoff talks to a staff photographer for the RSPCA, about the job's challenges



**AILSA McWHINNIE**

Our APOY co-ordinator launches round 3 – Close-ups and Details



**RICHARD SIBLEY**

The former AP deputy editor tests the Canon PowerShot V1 compact camera



**DAN MOLD**

Top photographer and journalist Dan Mold tests the Sony FE 50-150mm F2 GM lens



**DAMIEN DEMOLDER**

Former AP editor Damien tests an affordable charger, the Tilta Portable Charging Station

## Connect with us

EMAIL US at [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk) with your letters, send us a link to your online gallery, or attach up to 5MB of low-res sample images

JOIN US ONLINE in one of these AP communities:

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FACEBOOK: [amateur.photographer.magazine](http://amateur.photographer.magazine)

TIKTOK: @AP\_Magazine

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YOUTUBE: [www.youtube.com/@](http://www.youtube.com/@AmateurPhotographerTV)

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# OM System OM-5 II

OM System has introduced an update to its affordable, small-bodied, weather-sealed Micro Four Thirds camera. **Joshua Waller** goes hands-on

## At a glance

£1,099 body only

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with 12-45mm F4 PRO lens

- 20.4MP Four Thirds sensor
- ISO 200-6400 standard; ISO 64-25,600 extended
- 30fps shooting
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- 2.36m-dot EVF
- 3in, 1.04m-dot vari-angle LCD touchscreen
- Available in black, silver, and Sand Beige



### New Menus

The OM-5 II now gets the same updated menus that were introduced with the OM-1.

### CP button

A top button now gives quick access to computational photography features, such as handheld high-res shooting.

### Larger grip

The front grip has been enlarged to help with grip when using larger lenses.

### USB Type-C

The camera now supports USB Type-C and, as with the previous model, can be used as a webcam.



Overall, the control layout is essentially unchanged from the three-year-old OM-5





The new Sand Beige colour option

It's been three years since the OM-5 was introduced, and now OM is back with the OM-5 Mark II. The new model feels like a light refresh. What the camera offers continues to be a stylish, classic-looking design, with great colour reproduction. But it gets some subtle yet important upgrades.

The OM-5 was a highly competent camera, but with some fairly major weaknesses. These have now been addressed with the new model. Namely the Micro USB port has been replaced with USB Type-C, and the menus have finally been updated to match OM System's other models.

These two updates should make an already excellent camera almost perfect in the eyes of E-M5/OM fans. But anyone expecting more, such as a new sensor, is likely to be sorely disappointed. The image sensor remains a 20MP Four Thirds unit, with phase-detection AF.

The sensor (and camera) is highly capable when it comes to producing images with excellent colour and respectable noise performance. But there will be those who feel the need for more resolution, especially as Panasonic offer a 25MP sensor in some of their Micro Four Thirds models.

If you can accept 20MP images (or take advantage of the 50MP/80MP high res modes), this shouldn't be an issue.

### Small but highly capable

The OM-5 Mark II sits in the upper entry-level section of the market. It's the entry-level model among the weather-sealed cameras that OM offer, moving up to the retro-styled OM-3, and then the high-end OM-1 Mark II. It sits above the beginner-friendly Olympus OM-D E-M10 Mark IV, which is yet to receive an OM System refresh.

This remains among the smallest mirrorless cameras you can buy, making it an ideal companion for the wide range of small, affordable Micro Four Thirds lenses. However, the body has been slightly refreshed with a larger handgrip and an updated top button now marked as CP for computational photography. This gives quick access to High Res, Live ND, Focus Stacking, HDR and Multiple Exposure modes. Its body is IP53 weather-sealed, making it extra safe in rainy and snowy conditions. It's lightweight and agile, offering fast shooting speeds and some of the best stabilisation on the market.

The OM-5 II is priced at £1,099 body only, or £1499 with the 12-45mm lens.



The OM-5 II gains an enlarged handgrip

## New super-fast Sigma standard zoom

Sigma has unveiled a new standard zoom lens for APS-C mirrorless cameras, with a super-fast maximum aperture. The Sigma 17-40mm F1.8 DC Art provides a range that's equivalent to 26-60mm in full-frame terms. It'll be available in Canon RF, Fujifilm X, Sony E and L mounts, and could be especially appealing to Canon EOS R7 owners, for whom no other premium APS-C zoom exists.

Optically, Sigma has employed 17 elements in 11 groups. This includes four super-low dispersion glass (SLD) and four aspherical elements with the aim of rendering fine detail even wide open. Sigma's Super Multi-Layer Coating suppresses flare and ghosting.

In terms of size, the lens is 115.9mm long, 72.9mm in diameter, and weighs 535g. It accepts relatively affordable 67mm filters. The barrel is dust and splash resistant and there's an oil- and water-repellent coating on the front glass. An inner zoom mechanism means that the lens's balance should remain the same at all focal lengths.

Sigma has included a full set of controls, too. For the first time on an APS-C lens, it's added an



aperture ring for the E, X, and L-mount versions, while the RF-mount model has a control ring that behaves like those on Canon's own lenses. There's also a pair of AFL buttons whose function can be assigned from the camera menus. On X-mount, these buttons can be switched between AF-ON and AF-lock via a control on the lens.

Focusing is driven by a High-response Linear Actuator (HLA), promising quiet, fast and accurate autofocus. Sigma says focus breathing is suppressed optically, which should enable natural-looking focus pulls when recording video.

The Sigma 17-40mm F1.8 DC Art is set to cost £779. It's due to go on sale on 10 July in E, L and X mounts, with the RF version following in August.



The Canon RF-mount version is equipped with a control dial rather than an aperture ring



Animal portrait specialist Tim Flach captivated the audience in the RGS theatre

# Positive response to AP's Festival of Outdoor Photography

 From 30 May to 1 June, Amateur Photographer hosted its first ever Festival of Outdoor Photography, dedicated to the ever-popular genres of landscape, wildlife, street and travel. The three-day event, held in the august surroundings of the Royal Geographical Society in South Kensington's museum district, attracted a wide variety of photographers keen to hear talks and attend workshops from some of the biggest names in the business: Charlie Waite, Tim Flach, Quintin Lake, Nick Turpin, Tesni Ward, Emily Endean and Nori Jemil – just to name a few.

We've now got feedback from the large number of visitors, and it's very gratifying to see that the festival met, and indeed went beyond, people's expectations. As one would expect, the 'big name' speakers didn't disappoint. 'I went because I know Charlie Waite from years ago and I wanted to catch up... the whole event was stimulating and informative,' said one respondent. 'I got much more out of it than I expected.'

As well as talks and workshops, participants also had the chance to go on photo walks with such documentary and street-photography luminaries such as Nick Turpin, Damien Demolder and the always-

entertaining Peter Dench. 'I liked the walks with Nick Turpin and his review of my photos as we walked,' said another respondent. 'Peter Dench was also great in a different sort of way – I absolutely loved both walks and what I learned.'

Attendees didn't only benefit from hearing and meeting 'established' names either – as one commented, 'It was great to be introduced to the work of inspirational young photographers such as Harry Skeggs, Josh Dury and Rachel Bigsby. Their refreshing presentation style and enthusiasm for their photography shone through.'

Other attendees are continuing their photographic education with some of the speakers. 'Tesni Ward and Andrew Fusek Peters were exceptional speakers. I gained so much from their talks and their seminars... In fact, I hope to do a one-to-one workshop with Tesni and have since been in touch with Andrew to order his latest book.'

## Join us for our festival of photojournalism

A big thanks to everyone who attended and shared their feedback and suggestions for future events, not to mention the speakers,



The street photography walks, led by Damien Demolder (shown), Nick Turpin and Peter Dench, were particularly popular



Quintin Lake, who walked and shot the entire UK coastline, offered signings of his fascinating new book, *The Perimeter*



Travel photographer Nori Jemil's engaging talks were another big hit

who were so generous with their time, insights and advice. Our next event, The Festival of Photography: Documentary, is dedicated to documentary photography and photojournalism, and also takes place at the Royal Geographical Society on 9 August. Speakers include Zed Nelson, the winner of the Professional category in this year's Sony World Photography Awards, along with such eminent names as Laura Pannack, John Bulmer, Paul Hill MBE and Krishna Sheth, recently appointed chief picture editor of The Economist. Discounted early-bird tickets are available now, by visiting [bit.ly/FOPdocumentarytickets](http://bit.ly/FOPdocumentarytickets).



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# RHS Botanical Art and Photography Show

in partnership with Saatchi Gallery

Until 27 July - free entry with a suggested donation. Pre-booking not required.  
More details: [rhs.org.uk/shows-events/rhs-botanical-art-and-photography-show](https://rhs.org.uk/shows-events/rhs-botanical-art-and-photography-show)

**For photographers who find joy in the natural world, this is an exhibition not to be missed, says Peter Dench**

Garden lovers and nature photographers take note – the Royal Horticultural Society's Botanical Art and Photography Show returns to the Saatchi Gallery this summer, celebrating the creative relationship between plants and people through detailed illustration and captivating photography.

The exhibition brings together leading botanical artists and photographers from across the globe, with subjects ranging from the delicate cherry blossoms of Japan to the unusual 'Kangaroo paw' plants of Australia. This year's common thread is utility – many of the plants on show have been used for beauty, medicine, fuel or clothing.

The photography portfolios explore a rich variety of gardens, habitats and species, including Tuscan olive groves and flora from South Africa's biodiverse Cape region. Every submission has been judged on artistic merit, scientific accuracy and technical skill, with RHS medals

awarded to the very best, alongside a public-voted People's Choice Award.

RHS art curator Charlotte Brooks says: 'We are delighted to be showcasing the incredible talent of botanical artists and photographers from around the world at the Saatchi Gallery once again. This year's exhibit highlights the deep connection between plants and people, highlighting their significance in our everyday lives and demonstrating the enduring relevance of botanical art.'

Whether you're into macro, plant portraiture or landscape photography, the exhibition offers a unique blend of inspiration and education – and, for the first time ever, it's free to enter.

The show continues the RHS's long-standing commitment to botanical image-making, drawing from the charity's Lindley Collections, which houses over 30,000 botanical paintings and heritage photographs.

**Clockwise from top left:**

**Brassicaceae Portuguese Kale.**  
Heidi Egerman.  
RHS Botanical Art and Photography Show 2025

**Acacia Cyclops4.**  
Fran Black. RHS Botanical Art and Photography Show 2025

**Window On A Perennial Border.**  
Andrea Jones.  
RHS Botanical Art and Photography Show 2025



# Douglas Kirkland: From The Heart

Leica Gallery London, until 10 July 2025

**From The Heart is not just a retrospective, but a quiet reminder of what happens when you photograph not just what someone looks like, but who they are, says **Peter Dench****

There are legends, and then there's Douglas Kirkland. Six decades behind the lens, a front-row seat to 20th-century glamour, and a back catalogue that reads like a Hollywood who's who. Leica Gallery London's latest show, *From The Heart*, is a tidy but potent tribute to the late Canadian photographer who turned celebrity portraiture into something tender, timeless – and human.

Seventeen images line the walls, drawn from a career that leapt from the studio of Irving Penn to the pages of *LIFE*, *LOOK*, *Paris Match*, and beyond. There's Marilyn Monroe in 1961, cloaked in white sheets and vulnerability; Coco Chanel captured mid-flow in the twilight of her reign; and a suite of behind-the-scenes moments that show Kirkland wasn't just a master of surface but a seer of the scene.

A striking black & white photograph of Judy Garland captures a moment of poised vulnerability. Filled with dramatic contrast and cinematic tension, it epitomises Kirkland's talent for revealing the human complexity behind celebrity glamour – a fleeting glimpse into the isolation behind the spotlight.

The exhibition isn't a greatest-hits compilation. It's more intimate: a curated whisper of a legacy. There's empathy in every frame, something Kirkland seemed to gift to his subjects and extract in return. A rare exchange in the world of celebrity image-making.

The prints are for sale, but you'll want to linger before reaching for your wallet. These aren't just photographs – they're handshakes across time, moments wrapped in silver halide and sealed with trust.



Brigitte Bardot, 1965

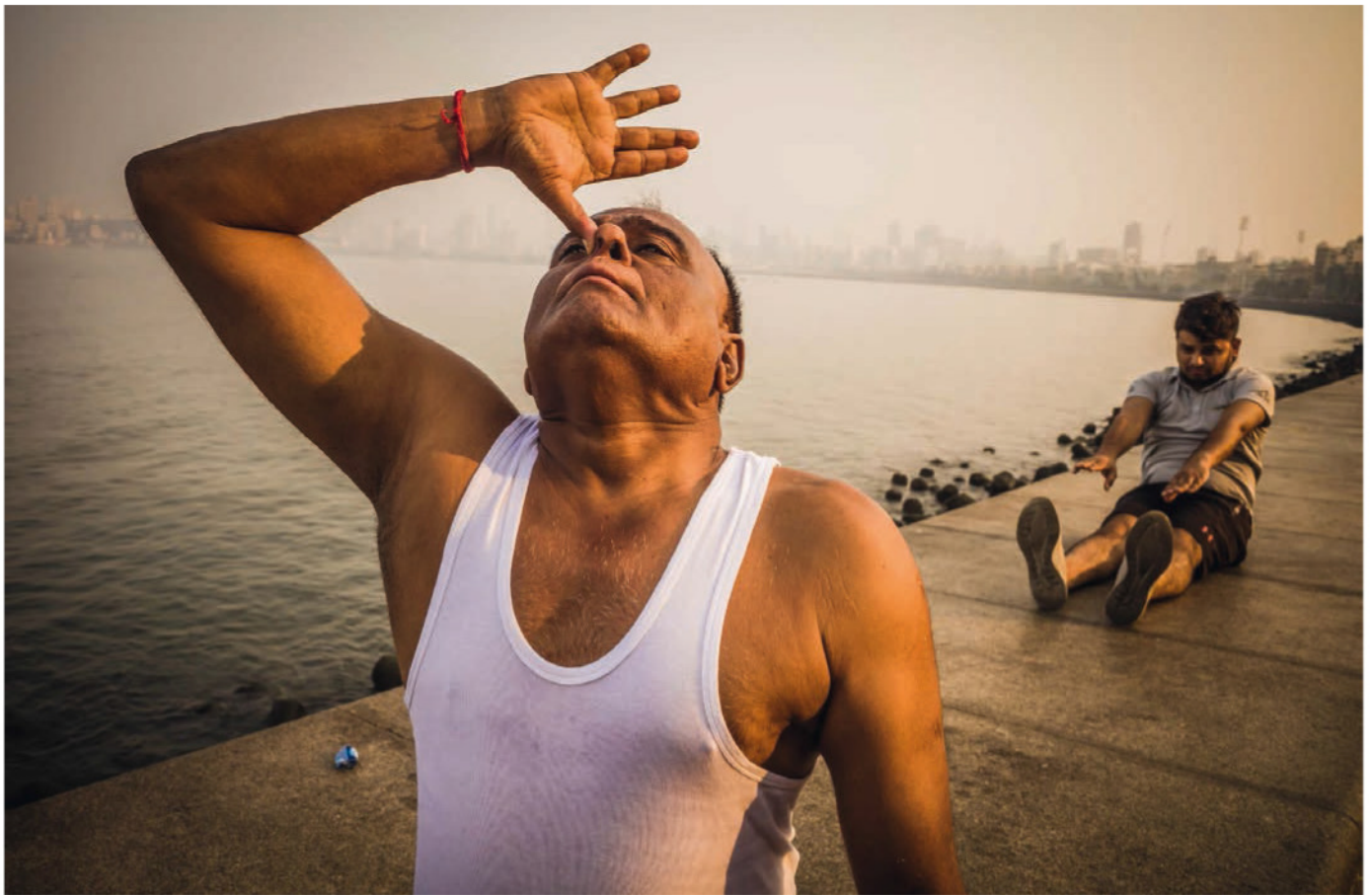


Judy Garland & Stanley Kramer, 1961



Dennis Hopper in  
Taos, New Mexico,  
1970

ALL IMAGES © DOUGLAS KIRKLAND



# Pure vision

Pure Street Photography is a platform where dialogue between photographer and audience can flourish and where passion, persistence, and purity of vision are celebrated above all. **Peter Dench** finds out more

In the dynamic world of street photography, few figures have created such a distinctive mark as Dimpy Bhalotia. Known for her poetic monochrome compositions and instinctive timing, the London and Mumbai-based photographer has become a powerful advocate for unfiltered, observational photography. In 2020, Bhalotia launched Pure Street Photography (later joined by creative partner Kamal Kumaar Rao), a community-driven platform that celebrates what she calls 'authentic street moments.'

Founded during the global COVID-19 lockdowns, PSP began as a response to what Bhalotia saw as a void in support for emerging photographers. 'During lockdown, I was thinking – there were so many photographers all complaining, "where do we go, there's no income". People have this perspective that you can't make money out of photography. I had that perspective when I started,' she says. 'It was because of my experiences that I figured out that's not true... So I thought, let me start with my own account.'

**Above: Mumbai Morning by Mark Zillberman, USA**

## Ray of light

What began as a grassroots Instagram initiative has since evolved into a global community, with curated features, mentorship, and resources for street photographers at all levels. 'Pure Street Photography is like a ray of light,' Bhalotia says. 'It's about giving that spotlight to those photographers who otherwise get lost in that big pool because they don't get seen, or they don't get featured.'

Key to growth has been the PSP Awards and Grant,







**Above left: Twins on the Way by Vesela Stankova, Bulgaria**

**Above: Friends on the Street by Vesela Stankova, Bulgaria**

**Left: Heatwave by Tamas Dragon, Hungary**



**Clockwise from left:**

**Transitory** by Dan Ratner, Australia,

**Eyes on the Street** by Cazerella Tavs, United Kingdom

**London Eye** by Grzegorz Bys, United Kingdom

**Red Shelter** by Jace Yang, Singapore

**Clotheslibe** by Holger Kunze, Belgium







➤ launched to provide both recognition and tangible support to photographers committed to capturing life as it unfolds.

With an emphasis on candid, unposed imagery, the awards have quickly built a reputation for spotlighting raw talent. They are judged by industry icon David Campany, an influential curator and Creative Director at the International Center of Photography, New York. The grand prize winner receives \$500 – winners and finalists will be exhibited in Mumbai 2026. Winners and finalists of the PSP Grant – a rare source of funding for pure street photography projects – will be exhibited in Rome this year.

The exhibitions offer members the opportunity to showcase their work to international audiences and further elevate the visibility of street photography on a global scale. It's another step in PSP's evolution – one that reinforces its mission to not just feature street photographer but to champion them in full view. ➤







Flight by Max Burgess, Poland



Wädi Wellenflug by Juleah Claar, Switzerland

### Collaboration

In collaboration with Sakshat Foundation NGO, PSP runs photography camps for underprivileged children in India. These camps introduce children to the art of visual storytelling, giving them a creative voice and equipping them with skills for self-expression in the hope it will open doors to future opportunities. They receive a nutritious, high-protein meal, ensuring they have the energy to learn, create, and grow without hunger as a barrier.

There are also plans for street photography expeditions to Nepal in addition to the ones through India. 'I'm not saying this because I'm Indian but I'm genuinely saying India is like paradise for street photography. So much to photograph here. It's insane. You have to experience India at least once in your lifetime.



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Photograph from the photography camps for underprivileged children in India – children practising with a camera



Photograph from the photography camps for underprivileged children in India – children with Kamal Kumar Rao

## ‘Everybody’s welcome at PSP, no matter what stage you are in your photography journey’

India is a celebration every day,’ enthuses Bhalotia.

### Freedom

The ethos of PSP reflects Bhalotia’s own artistic values. ‘There are so many people photographing without knowing what they’re gonna come across on the street, but still going out every single day for years. I find that so pure,’ she says. She’s also keen to challenge the perception that only well known photographers are worth learning from: ‘We are so used to knowing the stories of only the famous photographers, but sometimes it’s the ordinary people who have such valuable stories. It’s so inspiring. PSP is full of freedom – everybody’s welcome, no matter what stage you are in your photography journey.’

PSP now has 218k Instagram followers and over 100 official paid-up members who benefit from curated exposure, portfolio reviews, and a supportive network. ‘I realised that it’s not just about getting featured once,’ Bhalotia explains. ‘That’s how I came up with this membership – for people who were really serious about it. There’s so much conversation.’

Deadline for the PSP Awards is 15 July 2025.

To find out more, and for information on membership, expeditions and more, visit: [www.purestreetphotography.com](http://www.purestreetphotography.com)



Airtime by Mama Ralte, India



Beijing Tu Gou by Gabriele Frazzoli, South Korea



The Eye by Ulf Finndahl, Sweden



# NEW OM-5 II

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\*First stock expected July 25



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# Amateur Photograp

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## Round three Close-ups & details

Macro and close-up photography requires both technical and creative ability, while providing an insight into a world that is often impossible to appreciate with the naked eye. Patience is crucial – and ethics, if you are photographing a living creature. If you choose to photograph plants or flowers, we want to see pristine examples (unless their flaws are intrinsic to the composition), and if you photograph animals or insects, take the time to understand their behaviour, so you don't cause them distress. But we also want to see abstract landscapes and impressionistic still-lives in this category. Anything goes, as long as it's taken in close-up or shows a detail of your chosen subject.



### Your guest judge

Your guest judge for Round Three is Tracy Calder. Tracy has more than 20 years of experience in the photo magazine industry. In 2018 she co-founded CUPOTY – an international competition celebrating close-up, macro and micro photography ([www.cupoty.com](http://www.cupoty.com)). She has written several photo books, and her work has appeared in numerous consumer titles. Instagram: @cupoty, @tracy\_calder\_photo.

## Plan your APOY 2025 year

Below is a list of all this year's rounds, including when they open, when they close and the dates the results will be announced in AP

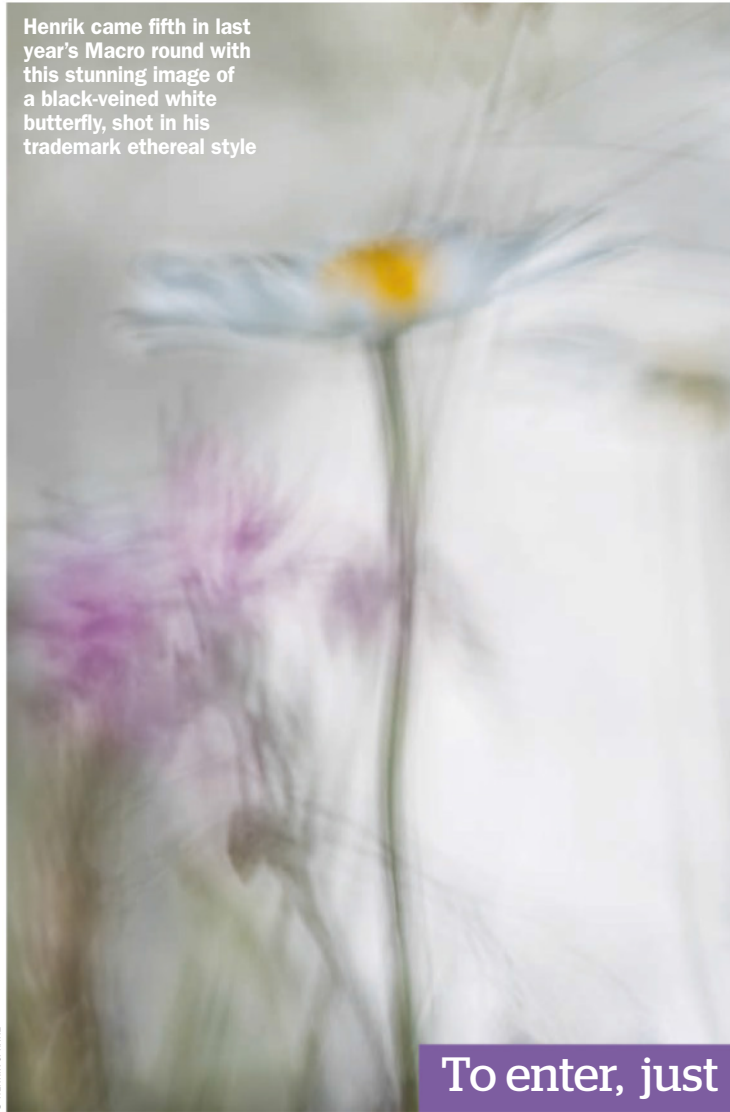
| THEME                          | OPENS PHOTOCROWD & AP | CLOSES             | SHORTLIST       | RESULTS            |
|--------------------------------|-----------------------|--------------------|-----------------|--------------------|
| Black & White                  | 6 May 2025            | 26 May 2025        | 11 June         | 26 June 2025       |
| People & Portraits             | 27 May 2025           | 23 Jun 2025        | 9 July          | 24 July 2025       |
| <b>Close-ups &amp; Details</b> | <b>24 June 2025</b>   | <b>21 Jul 2025</b> | <b>6 August</b> | <b>21 Aug 2025</b> |
| Landscapes                     | 22 July 2025          | 18 Aug 2025        | 3 September     | 18 Sep 2025        |
| Celebrating Colour             | 19 August 2025        | 15 Sep 2025        | 1 October       | 16 Oct 2025        |
| Night & Low Light              | 16 September 2025     | 13 Oct 2025        | 29 October      | 13 Nov 2025        |
| Animal Kingdom                 | 14 October 2025       | 10 Nov 2025        | 26 November     | 11 Dec 2025        |
| Movement                       | 11 November 2025      | 8 Dec 2025         | 23 December     | 8 Jan 2026         |
| Urban Life                     | 9 December 2025       | 5 Jan 2026         | 21 Jan 2026     | 5 Feb 2026         |
| Open                           | 6 January 2026        | 2 Feb 2026         | 18 Feb 2026     | 5 Mar 2026         |

### YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round Three - Close-ups and Details

APOY55779673

Henrik came fifth in last year's Macro round with this stunning image of a black-veined white butterfly, shot in his trademark ethereal style



To enter, just

## ALL ABOUT APOY 2025

### The camera club award

Do you belong to a camera club? You can accumulate precious points for your society when you enter APOY. After all the ten rounds have been completed, the club with the most points will win the ViewSonic X2-4K projector – a 4K HDR High Brightness Smart LED projector boasting a 1440p resolution for crisp visuals. And the club member who contributed the most points to their winning club's overall tally, will take home the VP2786-4K, a superb 27in ViewSonic ColorPro VP86 Series professional monitor, as their prize.





# her of the Year

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visit [www.amateurphotographer.com/apoy](http://www.amateurphotographer.com/apoy)



## The Young APOY award

Now a well-established part of APOY, the Young Photographer of the Year competition encourages our up-and-coming snappers. Entrants should be 21 years old or younger by the competition's final closing date of 2 February 2026. All the categories are the same as for the main contest – simply select the Young APOY option on Photocrowd when you upload your images. Entry is free. Each category winner receives voucher prizes from DxO and Bob Books, with the overall winner after ten rounds receiving a £500 voucher to spend at Camera Centre UK\*.

# APOY 2025

In association with



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## What you win

### APOY prizes

The winner of each round of APOY receives a voucher for £500 to spend at Camera Centre UK\*, plus free DxO PhotoLab and FilmPack licences worth £340, and a £50 voucher for Bob Books, plus a one-year subscription to The School of Photography, worth £120. The two runners-up in each round will win a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The overall winner after ten rounds wins a £1,000 voucher to spend at Camera Centre UK\* and a £100 voucher for Bob Books.

### Young APOY prizes

The winner of each round of Young APOY receives free DxO PhotoLab and FilmPack licences worth £340, and a £50 voucher for Bob Books, as well as a one-year subscription to The School of Photography, worth £120. The two runners-up in each round will win a free DxO Nik Collection licence worth £146 and a £25 voucher for Bob Books. The overall winner of Young APOY wins a £500 Camera Centre UK\* voucher and a £100 Bob Books voucher.

### Camera club prizes

The winning club receives a ViewSonic 4K projector, and a first-class monitor for the club's highest-scoring member.

\*PLEASE NOTE THAT ANY WINNERS OF CAMERA CENTRE VOUCHERS WHO LIVE OUTSIDE THE UK WILL BE LIABLE FOR THEIR COUNTRY'S IMPORT DUTIES AND COSTS

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# Festival of Photography **DOCUMENTARY**

**Saturday 9th August | Royal Geographical Society, London**



Join Amateur Photographer for the Festival of Photography – DOCUMENTARY, a one-day event held at the prestigious Royal Geographical Society, exploring the world of documentary photography and photojournalism in practice.

Throughout the day you will hear from a series of world-class experts in documentary photography, each giving an insight into their work, and the stories behind some of their best-known images. Plus, leading industry experts discuss the past, present and future of documentary photography.

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# SPEAKERS INCLUDE



## ZED NELSON

### Zed Nelson: Guns, Beauty and the Anthropocene

This year's Sony World Photography Awards winner Zed Nelson takes us on a revealing journey into humankind's increasingly illusory relationship with the natural world, and behind the scenes on three previous award-winning projects.



## JON NICHOLSON

### Auto Exposure

Jon takes us through his 40-year career in sports reportage, documenting the culture of everything from Formula 1 (featuring the likes of Ayrton Senna and Damon Hill) to banger racing, as well as some of his other work.



## SIMON HILL & JOHN BULMER

### The North Revisited

John Bulmer's colour images of northern England taken in the 1960s and 70s remain a cornerstone of British documentary photography. Simon Hill recently revisited those communities and they discuss their two bodies of work.



## KRISHNA SHETH

### Life on the Picture Desk

Recently appointed Director of Photography for The Economist, Krishna will talk about her career, which began as a picture researcher at the Express newspaper, before becoming Deputy Photography Director at the Telegraph Magazine.



## JILLIAN EDELSTEIN

### Sharing the story

Jillian shares stories related to managing reconciliation in post-apartheid South Africa, personal stories linked to Ukraine and Palestine, and local stories on a range of topics. Plus, how commercial work helps to fund the personal projects.



## CAROL ALLEN-STOREY

### Telling Women's stories

Carol discusses her humanitarian documentary work photographing issues affecting women and children around the world for NGOs such as UNICEF, Save the Children and Comic Relief.



## LAURA PANNACK

### Documentary Portraiture

Laura discusses her portraiture and social documentary work, which has been extensively exhibited and published worldwide, including at the National Portrait Gallery, the Houses of Parliament, Somerset House and the Royal Festival Hall.



## PAUL HILL

### Dialogues with Legends

Paul Hill and Thomas J Cooper interviewed the movers and shakers of 20th century photography for their book Dialogue with Photography (1979). Paul will discuss those conversations with Cartier-Bresson, Doisneau, Brassai and others.



One-day-old duckling, admitted to the RSPCA West Hatch Wildlife Centre

# All creatures great and small

What is it like being a staff photographer for the RSPCA, the world's biggest animal welfare organisation? **Geoff Harris** finds out

While most readers will have heard of the RSPCA, fewer may realise that it employs three full-time photographers. Emma Jacobs is part of this creative and versatile trio, and reveals more about her diverse, rewarding and sometimes emotionally challenging job.

'I've been a senior photographer at the RSPCA for just over five years,' Emma explains. 'I joined a few weeks before the 2020 lockdown, which might seem like bad timing, but it was incredibly useful. All I was able to do back then was to follow our frontline inspectors, so I learned so much about the RSPCA from the ground up. I got a great understanding of how the organisation operates, which was really important, as I favour a very photojournalistic approach.'

Emma describes her job as 'vast' in what it encompasses, with briefs and call-outs coming from every department of the RSPCA – from marketing and communications, through to animal centres and so on. 'The rest of the job, about 40%, is proactive. I go out looking for stories. This could be a rescue by RSPCA inspectors, or a member of the public bringing in a stricken animal, such as an injured hedgehog. I will cover the whole rehab process, on to the animal's eventual release back into the wild or rehoming, for example. So that is a lot of storytelling





RSPCA senior photographer Emma Jacobs holding a cat named Margaux at RSPCA West Hatch Animal Centre



An orphaned badger cub is bottle fed at the RSPCA West Hatch Wildlife Centre

## EMMA'S CHOICE OF GEAR



While Emma has only been using the Canon EOS R3 for a year, it's now her go-to camera. 'The R3 is great in low light, so is invaluable when photographing a badger cub in a darkened rehab centre, for example. I can push the ISO as far as I need, using Lightroom to minimise noise. I use a mixture of zoom lenses; sometimes I can only shoot a nervous animal from a distance, or when somebody is feeding it, in order to minimise human contact.' Emma's full gear list is as follows:

- Canon EOS R3
- EF 100-400mm f/4.5-5.6L IS II USM lens
- EF 24-105mm f/4L IS II USM lens
- EF 100mm f/2.8L Macro IS USM lens
- EF 24-70mm f/2.8L II USM lens
- EF 70-200mm f/2.8L IS III USM lens
- DJI Mini 3 Pro drone

in my job – I really love this proactive part. It's about building relationships, not just about being an in-house photographer.'

So how, we wondered, do you get a job as an RSPCA photographer? As Emma admits, the route to her role was a tad circuitous. 'I studied photography at Wimbledon School of Art then did a degree in photographic communication at Falmouth. It was all darkroom-based, and although I dropped out for personal reasons, I went on to set up my own children's portrait photography company with funding from the Prince's Trust. I then worked for a small charity in Malawi around 2010, which was my first taste of photojournalistic work, and I loved it. After a few other twists and turns, including training as a yoga teacher, I applied for the RSPCA job.'

### Dealing with tough situations

As you can imagine, working for such a large animal-welfare organisation means Emma has seen the best and the worst of how people interact with other species (last year alone, the RSPCA dealt with 289,812 welfare incidents and secured 1,064 convictions).

'You never get used to seeing animals suffering,' she reflects. 'Intentional cruelty towards animals and birds is the worst. A lot of the times it's unintentional; we

often encounter people who have mental health problems or similar and cannot cope with their animals, and you can kind of understand this, but intentional cruelty is a lot harder to process. It can be appalling and really upsetting.'

Emma, along with the other RSPCA photographers, has found ways to deal with such trauma, as she explains. 'The RSPCA is a very tight-knit and supportive organisation, so we are all there for each other. Even when photographing really rough cases, the camera gives you some distance. I've heard war photographers say a similar thing. You go into "creative" mode when looking through the viewfinder, thinking about exposure, how to get decent results in low light and so on. It's when you get home and look at the pictures that what you've seen really hits you.'

'But then I remind myself that the people seeing my pictures and videos will have a similar emotional reaction, so if this helps the RSPCA, I will have succeeded. Also, in the worst situations, I am photographing creatures that are dying or about to die. The RSPCA only euthanises animals where nothing can be done for them or to relieve their suffering – despite some bad press, we go above and beyond to keep animals alive. I also remind myself that my pictures can be used in court to help secure prosecutions.'



### ➤ Staying discreet

While Emma has accompanied a lot of RSPCA inspectors during her five years as a staff photographer, she's very careful about how she uses her camera. 'Often the people involved in cases we are investigating don't want to be told they are not taking proper care of their animals, so they don't want to be photographed. If I am out with an inspector to provide backup as a secondary RSPCA member, my camera stays in the bag. My priority is the safety of my colleague and the wellbeing of the animal.'

**A golden labrador is signed over to the RSPCA after her owner was no sadly longer able to meet its needs**

**Beetle lost an eye due to cat flu, having been rescued from bad living conditions**

'We can't just "seize" animals anyway, we need a warrant from the police to do this, but we do investigate referrals from the public. Also, I have no idea how the animal will respond as some can be funny about big cameras. That said, if some people admit they can't cope and hand their animals over, they are sometimes OK about being photographed to encourage others in a similar position to do the same. I might get images of an inspector returning to the van with a rescued animal, too. My priority is the animal's welfare, so the photo story comes second.'

### Positive stories (including video)

Emma is really keen to stress that documenting animal abuse and suffering is only one part of her role. 'My job is filled with amazing, hopeful positive stories, too. This could be an abandoned dog going through rehab and being rehomed – it's wonderful to meet the dog with its new, caring owners. I really love shooting the wildlife rehab work too. The RSPCA has 17 animal centres and 42 independent centres run by branches across the UK. We also operate four wildlife centres.'

Emma works in a tight-knit team under the supervision of RSPCA multimedia manager and award-winning photographer, Andrew Forsyth. Another colleague is Brett Harkness, whose lighting expertise comes in very handy for studio shoots and portraits. 'We all use drones and shoot video, too,' Emma explains. 'As the RSPCA has a dedicated broadcast team, we shoot video in a more proactive





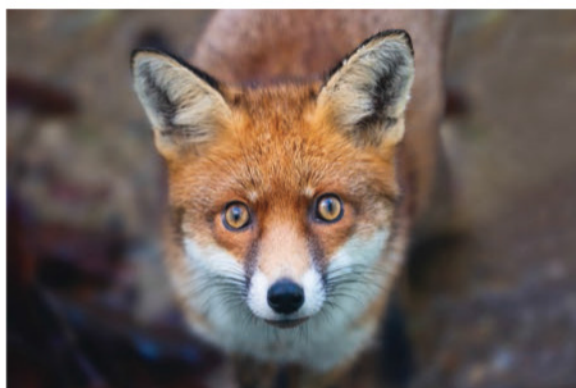


**Clockwise from left, four orphaned tawny owls during rehabilitation at West Hatch**

**An injured hedgehog undergoes rehabilitation at the West Hatch Wildlife Centre**



**An adolescent fox after having a toe amputated. This was done to prevent an infection from spreading and to help return the fox to the wild as soon as possible**



**Animal care assistant Ellie Barton with Roxy, rescued along with her brother**



way, often when we are out taking stills. This can be challenging, as I am still getting to grips with video shooting and editing, but the reality is that there's an increasingly high demand for video. When following the rehab of four seals over two months, for example, I was asked to shoot some video, too. Fortunately switching back and forth between stills and video is very easy with my Canon EOS R3.'

### **The human factor**

Emma's pictures and videos are usually uploaded to the RSPCA's massive image library, for different departments to use as they wish.

'Images are often used by the fundraising teams to encourage people to donate, but with fundraising in particular, the RSPCA is moving away from traditional pictures of sad-looking animals that tug on your heartstrings to a more positive, optimistic and uplifting approach. I like to include people in my pictures, too, to highlight the human-animal connection. This is very "on brand" for the RSPCA. To sum up, I am in awe of the work carried out by all members of field staff and their selfless quest to rescue, rehabilitate, release and rehome animals amid what are often hugely challenging situations. Their dedication to animal welfare and to helping the public to take better care of their own animals is truly inspiring.'

*To find out more, visit [rspca.org.uk](http://rspca.org.uk).*



**Jamie Smart won the Under 12s category last year for her wonderful gannet shots**

## **Encouraging young photographers**

Emma is also a judge in the RSPCA Young Photographer Awards, which is free to enter for all photographers aged 18 and under. 'There are 11 categories, from Pet Personalities and Pet Portraits to Small World and Urban Animals, so there is something for everyone. There's a new category this year, Documenting Animals, which asks young photographers to use their camera or phone to tell us a story. This year's contest closes on 13 August and there are some great prizes.' See [young.rspca.org.uk](http://young.rspca.org.uk)

## At a glance

£959.99

- 22.3MP 1.4in-type sensor
- 16-50mm equivalent f/2.8-4.5 lens
- 3in, 1.04m-dot fully articulated touchscreen
- Up to 30fps continuous shooting
- 4K 30p video (unlimited recording)



# Canon PowerShot V1

Canon's latest compact has a super-wideangle 16-50mm equivalent zoom lens that's ideal for video, but also has some photography uses. **Richard Sibley** checks it out

With its unique (for a compact camera) ultra-wide zoom, the V1 can deliver striking images. Cropped and edited raw Canon V1, 16mm, 1/125sec at f/4.5, ISO 100

## For and against

- + Relatively large sensor
- + Built-in 3-stop ND Filter
- + Optical and Digital Stabilisation
- Wideangle zoom can be limiting for photos
- Price isn't very competitive
- Strange stabilisation effects

## Data file

|                     |                                                                  |
|---------------------|------------------------------------------------------------------|
| Sensor              | 22.3MP CMOS, 18.5 x 12.3                                         |
| Output size         | 5760x384                                                         |
| Lens                | 8.2-25.6mm f/2.8-4.5                                             |
| Shutter speeds      | 30sec - 1/2000sec (mechanical); 30sec - 1/16,000sec (electronic) |
| ISO sensitivity     | 100-32,000; ISO 51,200 extended                                  |
| Exposure modes      | P, Av, Tv, M, Creative Auto                                      |
| Metering            | Evaluative, spot, centre-weighted average                        |
| Exposure comp       | +/-3EV in 0.3EV steps                                            |
| Continuous shooting | 15fps (mechanical shutter), 30fps (electronic shutter)           |
| Screen              | 3in, 1.04m-dot vari-angle LCD                                    |
| AF points           | 3,431                                                            |
| Video               | 4K 60fps (cropped); 4K 30fps (full width); Full HD 120fps        |
| External mic        | 3.5mm stereo; advanced shoe                                      |
| Memory card         | UHS-II SD                                                        |
| Power               | LP-E17 Li-ion                                                    |
| Battery life        | 400 shots / 1hr 10min video                                      |
| Dimensions          | 118.3x68.0x52.5mm                                                |
| Weight              | 426g                                                             |

After the innovative design of the PowerShot V10, Canon's latest PowerShot V camera returns to a more typical form factor. As the V designation suggests, the Canon PowerShot V1 is designed primarily for video creation. It represents a step up from the V10, with a design and features that those who are more used to a 'proper' camera would expect.

The V1's design owes a lot to the PowerShot G-series cameras, particularly what I would describe as the 'classic' line-up of G7-G12 cameras, with their bodies that are larger than you would expect for a compact camera, and handling that owes more to using a DSLR or mirrorless camera. The V1 takes this even further, and the chunky body is more akin

to a Sony ZV-E10 in size.

Indeed, the PowerShot V series seems to be Canon's answer to Sony's ZV range of cameras. It brings a video-first approach for contemporary content creators, instead of those who would describe themselves more as videographers or photographers. But that shouldn't entirely put off videographers and photographers for whom many unique and compelling features are available, particularly when it comes to the relatively large sensor and the ultra-wideangle, 16-50mm equivalent zoom lens.

## Features

Like any camera, the two core features of the Canon PowerShot V1 are the sensor and the lens, both of which are unique for a compact camera. The V1's





sensor is a 22.3MP CMOS with a size of 18.5x12.3mm. This makes it a 1.4in-type sensor in a 3:2 aspect-ratio format, which means it has roughly the same imaging area as Four Thirds sensors, which measure 17.3 x 13mm. Given the resolution and dimensions of the V1 sensor, it would appear it is a cropped version of the 32.5-million-pixel APS-C sensor found on the Canon EOS R7. I'll point out at this stage that the sensor of the V1 is not stacked like that of the Sony ZV-1 II, which I will return to later.

The next core feature is the 8.2-25.6mm f/2.8-4.5 lens, which is equivalent to a 16-50mm zoom on a full-frame sensor. This is extremely wide, especially for a compact camera, where traditionally lenses mimicked the classic 24-70mm,

24-105mm, or more recently the 24-200mm focal lengths. This ultra-wideangle lens clearly defines what the camera is for; it isn't for general-purpose travel. Instead the focal length is clearly designed for video, and more specifically, suited to filming oneself – i.e. vlogging.

For vloggers, the catch with many cameras is that the lens is not wide enough to hold the camera at arm's length comfortably and still include some background context, especially when things like digital stabilisation crops are accounted for. The 16mm equivalent of the V1 lens tackles this head-on, with the compromise being a much shorter telephoto end. Indeed, the camera features optical and digital stabilisation, with digital giving a 1.4x crop into the image.

It should also be mentioned that there is now a whole generation accustomed to using smartphone cameras. With these the main camera is often around 24mm, the ultra-wide 16mm or wider, and the telephoto 50mm or so. So for this generation, wider is the norm.

Other notable features, especially for video, include a built-in 3-stop ND filter, ideal for filming with larger apertures while still using slower shutter speeds. Headphone and mic sockets are included, as is a windshield for the built-in mic that can be mounted onto the hotshoe. A tally lamp on the front of the camera indicates that you are recording, and a video recording countdown timer gives you a moment to pause before you begin. Finally, there is the option

to record footage in C-Log3. All of these features make it a solid camera for video recording.

Not everything is perfect, though, and some significant compromises have been made for photographers. There is no electronic viewfinder, and previous Canon accessory EVFs aren't compatible with the V1, due to the different hotshoe connections. The hotshoe itself is a compromise; there is no central pin, so it can't be used to fire most flash units (just Canon's latest 21-pin Speedlites), and no pop-up flash is built-in either. Instead the shoe is compatible with various audio products to create a direct digital connection, without using the 3.5mm sockets.

One feature that the Canon PowerShot V1 does







**Subject detection autofocus works well for both people and animals**  
 Canon V1, 50mm, 1/160sec at f/8, ISO 100

have is a built-in fan, which is designed to dissipate the heat created from the battery and sensor when recording video. This should lead to fewer instances of camera overheating, resulting in recording times which should only be dictated by battery power and SD card capacity.

### Build and handling

One of the best things about the PowerShot V1 is its handling. Anyone who has used a PowerShot series camera, or indeed any digital camera, should feel immediately at home here. Because of that built-in fan, the V1 is pretty chunky, at 52.5mm deep compared to 46.7mm for the Sony ZV-1 II. On paper that may not sound a lot, but it does make a difference in hand. The V1 also weighs 426g compared to the ZV-1 II's 292g.

When using the V1, you feel like you're using something much more akin to an APS-C mirrorless camera than a typical compact. This harks back to previous PowerShot premium cameras, where the emphasis was always on image quality and usability rather than compact size.

Regarding usability, the button layout is straightforward and

familiar. On top, there is a dedicated dial that takes you through the various exposure modes. The inclusion of this mode dial is a real benefit, as it's lacking on the Sony ZV-1 II, which can be awkward to use if you regularly change settings.

Just below that is a photo/video mode switch. Also on top is an on/off button, a shutter button with a zoom lever around it, and a record start/stop button. The rear of the camera has a traditional setup with four distinct buttons to access regularly used features, followed by the typical directional control with a centre button and a dial around the outside. The final control is a dial found at the base of the lens, which by default is used as an aperture ring, leaving the rear control dial to adjust the shutter speed when needed.

The battery and SD card compartment is on the bottom of the camera. Meanwhile the HDMI socket, USB-C port, and mic and headphone input/outputs are all on the side, underneath large, rubberised covers.

The camera's build is good, feeling solid and fairly robust. There are some nice touches; holding the camera at arm's length and filming yourself feels

comfortable, due to a nicely raised nub at the back. At the same time, this doesn't detract from the handling of the camera when you are using it normally. The tally light, visible from both the front and top, makes it easy to tell whether you are recording if you're sitting in front of the camera. The included wind muff slots nicely into the shoe on top, although it partially obscures the on/off button.

Overall, the V1 is fairly straightforward to use. Touchscreen controls via the onscreen quick menu make it easy to change settings such as

the ND Filter without any fuss. The menu system is typical of a Canon camera. Everything feels logical, and it's easy enough to navigate and find what you want. Its size couldn't be described as pocketable unless you were wearing a jacket or coat or carrying a small bag, but it is undoubtedly a portable solution.

### Viewfinder and screen

As previously mentioned, this camera has no optical or electronic viewfinder, which may put photographers off. That said, the V1's screen is pretty good. It's a standard 3in,

**The lens has no problem with flare when shooting into the light**  
 Canon V1, 50mm, 1/1000sec at f/8, ISO 100





1.04m-dot vari-angle screen like those used in numerous Canon cameras. The screen is hinged on the side of the camera, so it can both flip out and rotate for low-angle shots, or if you want to, face forwards so that you can film yourself.

If there's one criticism, though, it's that the screen could be a little bit brighter in sunlight. Even with it turned up to its maximum, I still found it tricky to see the image on a bright day. In terms of colour and contrast, though, it produced a good image.

One nice touch related to the screen is the ability to show a countdown timer, with the screen displaying a 3-2-1 warning before recording takes place. Whether you are recording yourself or someone else, it is a great way to give yourself a few seconds of composure before filming starts.

### Autofocus

The PowerShot V1 uses Canon's tried-and-tested Dual Pixel AF to autofocus, and probably the biggest compliment I can pay it is that I didn't notice it. The performance was good overall in terms of speed and tracking, regardless of whether I was shooting stills or video, using a tracking point or the touchscreen to focus.

The AF system covers 100% of the sensor. When you're shooting photos, there are 3,431 selectable positions, and when you're in movie mode, there are 3,139 selectable positions, due to the 16:9 crop. The lens has a closest focusing distance of 5cm at its widest focal length. Remember though that this is a super-wideangle lens, so you won't get a particularly macro-looking perspective.

The V1 has subject recognition which is limited to humans or animals, and which can simply be left set to Auto detect. Again, I found it works well when vlogging. I could hold the camera at arm's length, and my face and eyes were detected quite quickly and then tracked easily without hesitation.

In its default mode in video, I did find that when doing focus pulls between different points, the transition was relatively quick

after you touched the screen. The AF shifted rapidly, which is great if you're taking photographs but isn't always what you want in video, where you'd prefer a less jarring, slower movement. But this speed can be adjusted in the settings.

This isn't really a camera for shooting sports or wildlife. It's only a 50mm equivalent lens at its longest, so at best, you're going to be photographing children running around (which means you can take full advantage of the 15fps fastest shooting rate, or 30fps if you use the electronic shutter). Or maybe you might use it for documentary and street photography, or travel snaps. For that, the autofocus is more than fast enough.

### Performance

I have to say I did enjoy using the PowerShot V1. The 16mm ultra-wideangle lens provided a different field of view that you don't usually get from a compact camera. Taking shots where you look up at tall buildings or trees towering over you and leaning into the centre of the frame made the V1 quite an interesting creative tool. Similarly, looking for objects in the foreground that I could place quite close to the camera to help balance travel or landscape shots was also interesting. That ultra-wide view changes how you use and think about the camera.

Of course, at the 50mm end, it becomes a regular street photography camera. But on many occasions, I wanted the zoom to go a little bit further. For this reason, I think the lens and camera performance present an interesting proposition for photographers because it offers something unique. But it only makes sense if you know that you will regularly be using that super wide-angle feature.

There is a fair amount to discuss regarding features and performance for video. First of all, it has gone somewhat underplayed that the camera records all video in 4:2:2 10-bit quality. It is, quite simply, excellent to have this quality of capture and the associated bitrates in a compact

## Focal points

In terms of design and styling, the PowerShot V1 owes a lot to Canon's G-series advanced compacts

### Storage

The camera has a single UHS-II SD card slot, which is situated in the battery compartment.

### No viewfinder

The PowerShot V1 has no built-in optical viewfinder, and existing Canon EVFs aren't compatible. This is a shame, as it would have helped for photography.

### Fan vents

A large intake vent features on the side of the camera, with exhaust vents at the top and side helping to cool the sensor and remove the hot air.



### Battery

The now-common LP-E17 Li-ion battery powers the camera. Canon quotes it as being good for around 400 photos or 70 minutes of video capture.

### Connectivity

The PowerShot V1 has Wi-Fi and Bluetooth connectivity to connect to the Camera Connect app, which allows for image transfer, remote shooting and GPS logging.

### Windshield

A furry windshield for the built-in microphone is supplied in the box and slots onto the camera's hot shoe.



camera such as this. This has led to a busy, but straightforward choice of video settings. The options depend on whether you have NTSC or PAL selected, but you can shoot 4K at 24, 25, 30, 50 or 60p with either Standard or Light Intra-Picture Distance (IPD). The light version produces fewer keyframes and has higher compression, but quality should still be more than good enough for the vlogging market, especially given that 10-bit capture quality.

I found the wideangle 16mm lens to be great for vlogging. You can hold the camera at arm's length and film yourself while still including a lot of the background to put some context to the shot. When you use the digital stabilisation and enhanced stabilisation, even holding it at arm's length and considering the digital crop, I still don't feel like my face appeared huge in the scene. However, you did lose some of that context.

You also need that 16mm wideangle lens when shooting in 4K at 50p or 60p, because this mode has a 1.4x crop. Even then, the field of view is equivalent to 22mm, so it's still a decent broad perspective. Digital stabilisation can't be used in 50/60p, so you're not going to be cropping in any further. With this in mind, 4K 50/60p is probably best suited to creating slow-motion B-roll footage, where, when slowed down, any camera movements

are less noticeable. It also seems that optical stabilisation is always switched on when recording video, so that is some comfort. There is also FullHD slow-motion capture at up to 100fps, but without audio capture at these faster frame rates.

I shot most of my video at 4K at 25 frames per second to use the stabilisation to keep my image looking nice and steady, but there are some caveats to this. The standard digital stabilisation crops in and works well, but as you would expect, isn't quite as smooth when moving or walking along. There is a sudden background blurring, particularly noticeable in the corners, every time you take a step. It is possibly a combination of rolling shutter, shutter speed, and keyframing, which could perhaps be solved by using a shutter speed faster than the standard 'twice the frame rate'. But sadly, I wasn't quite able to get to the bottom of it during my short time with the camera.

Switching to Enhanced stabilisation created even more pronounced effects at the edges of the image, similar to Adobe Premiere's Warp Stabiliser tool. I spoke to AP contributor Ken Eakins about this, as he has also used the V1, and he confirmed that this occurs with Canon's Enhanced digital stabilisation and it's much better suited for static, tripod-esque shots. Walking with Enhanced stabilisation switched

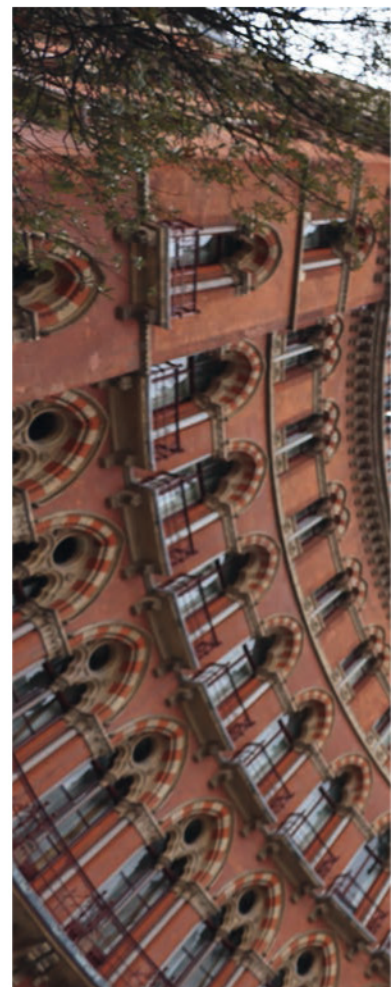
on produces less bounce, but once you notice the strange warping and blur effect in the corners, it is something you can't unsee. Walking and talking to camera is best avoided for the best quality, and if you are thinking of vlogging like this, the DJI Osmo Pocket 3 or an action camera would be a more suitable option.

I mentioned earlier that the sensor isn't stacked, so the readout speed is slower than on Sony's 1in-type stacked-sensor cameras. This is noticeable if you're doing rapid panning shots. It's far from the worst I've seen, and when doing a moderate-speed pan from left to right, it's fine for content creation rather than high-end video. But if you quickly pan the camera, you will notice a rolling-shutter 'jello' effect.

One excellent feature is the built-in audio. The quality of voice recording from the built-in mic is great, with voices picked out perfectly and background noise softened. When using the camera at arm's length, I honestly think that as long as you are speaking at a reasonable volume, you can get away without needing to use a Lavalier or shotgun microphone.

### Metering

I left the PowerShot V1 pretty much to its own devices when it came to metering, using its evaluative setting. It did a reasonable job in most cases,



and if anything, I would say it slightly erred on the side of caution when it came to protecting highlights. I thought a few images were slightly underexposed, typically scenes partly in shade. It seemed to prioritise the highlights slightly and forsake some of the foreground, leaving it in shadow.

Conversely, given a quite bright scene, it was clear that this wasn't a full-frame sensor, and I think the highlights were brighter than I would expect. However, this is largely nitpicking, and it was easy enough to adjust the exposure compensation or use one of the Highlight Tone Priority modes for JPEG images.

When shooting video, one thing that was quite annoying with the metering was when you went from a very light to a dark environment and vice versa, with the ND filter set to Auto. Moving from one extreme to another, it seemed to take a few seconds

**The lens delivers a strong level of detail, given its range and small size**

Canon V1, 50mm, 1/250sec at f/8, ISO 100







That 16mm ultra-wideangle zoom provides some unique photographic opportunities  
Canon V1 24mm, 1/640sec at f/2.9, ISO 100

for the ND filter to engage and the exposure to change accordingly.

### Image quality

Image quality is what you would expect, given the sensor size. It seems to show slightly more detail in highlight and shadow areas compared to a 1in sensor, and it behaves more like a densely packed APS-C size sensor, which in effect it is. The JPEG colour looks very much like we have come to expect from a Canon camera – rich blues and greens. The results resemble the punchy shots you would see from a smartphone, and you can see this when comparing the raw and JPEG files.

It is a similar performance from the lens, with the centre looking nice and sharp in the centre regardless of the zoom length. There is a gradual drop-off towards the edges when at the widest, and whilst there is still a

lot of definition in the corners, you can see some slight blur. Overall it is good for a compact camera, especially given that it is targeted for video rather than photography.

I shot with the camera up to ISO 32,000 in a dimly-lit room and found that the JPEG image dealt with noise very well, with little to no colour noise, except slight bruised magenta/green patches in shadows. There is well-suppressed luminance noise, although this means that the sharpness and definition take a hit. Raw files are similar in terms of colour noise, but by default have a very pronounced grainy texture to them when viewed in Adobe Bridge.

ISO 6400 is where things start to look a lot cleaner for both raw and JPEG files, although there is still a loss in fine detail. Images look more usable at ISO 3200, and particularly more acceptable if you need to shoot in lower light.

Remember here the maximum aperture of the lens is f/2.8 and not f/1.8 like the Sony ZV-1 (although the V1 has does have the larger sensor of the two). Finally at ISO 1600, details such as fine hair start to become a lot more defined. Again, this really does behave a lot like you would expect an APS-C or Four Thirds camera in terms of its noise performance.

At the base ISO 100 setting, even using the lens's 16mm ultra-wideangle end, brickwork and leaves in distant buildings and trees are sharp and distinct.

There was no significant vignetting that I noticed, but there was a little curvilinear distortion visible in JPEG images. A photo of a brick wall showed slight barrel distortion when standing 1m away. Something I did notice was purple fringing visible in the corners of very high-contrast edges when shooting at 16mm and f/2.8.



## Verdict



FOR photographers, the Canon PowerShot V1 could be an interesting choice for those who want a point-and-shoot for travel. That said, I think that for most photographers the 50mm maximum focal length may be too limiting – a 20-70mm lens may have been a better option. It looks like a great option for videographers, with features such as 10-bit 4:2:2 capture, built-in ND, mic and headphone sockets, exceptional built-in audio, a super wide-angle lens, and C-Log recording. However, the electronic stabilisation and Auto-ND exposure quirks take the edge off what is otherwise an excellent showing.

Then there is the price. At £959, it is around the same level as Canon's own APS-C R50 V mirrorless camera with a 14-30mm lens, and they are of a similar size. It's also £150 more than the compact Sony ZV-1 II. Not to mention the DJI Osmo Pocket 3, which is the go-to camera for most vloggers and costs around £489.

So, the Canon PowerShot V1 finds itself in a very strange position in the current market. For photographers it could perhaps be thought of as a ZV-1 with better handling and ergonomics. For video, its size puts it in competition with many mirrorless cameras that have been specifically designed with content creators in mind.

|                  |      |
|------------------|------|
| FEATURES         | 8/10 |
| BUILD & HANDLING | 9/10 |
| METERING         | 8/10 |
| AUTOFOCUS        | 8/10 |
| AWB & COLOUR     | 9/10 |
| DYNAMIC RANGE    | 8/10 |
| IMAGE QUALITY    | 8/10 |
| VIEWFINDER/LCD   | 7/10 |

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The lens delivers a winning combination of in-focus sharpness and smooth out-of-focus blur  
 Sony A7R V, 150mm, 1/800sec at f/2, ISO 400



# Sony FE 50-150mm F2 GM



Is it time to trade in your 70-200mm f/2.8 for Sony's latest 50-150mm f/2? **Dan Mold** finds out

With a flexible zoom range and fast constant aperture, the 70-200mm f/2.8 has long been the staple of professional sports, weddings and events photographers. Sony's latest GM lens, however, is set to offer a whole new option. The Sony FE 50-150mm F2 GM offers the same 3x zoom ratio, but starting from a slightly wider

point. Most impressively, though, its maximum aperture is a whole stop brighter. This makes it feel less like a zoom lens and more like several bright primes rolled into one.

Sony's cutting-edge f/2 telezoom lens comes after a couple of equally fast standard zooms. Canon's revolutionary RF 28-70mm F2L USM appeared back in 2018, followed up by

Sony's very own FE 28-70mm F2 GM in 2024. Now it would appear Sony is first to the party with a telephoto option this time around.

While Sony's new lens and a conventional 70-200mm both have optical zooms of around 3x, the range on the 50-150mm has been shifted a little wider. That's great if you want a lens to perform more like a 50mm prime,

but not as advantageous if you're looking to get closer to the action. So should you trade in your Sony FE 70-200mm F2.8 GM OSS II lens and large-aperture primes for this first-of-its-kind zoom? Let's find out.

## Features

Clearly the talking point of this lens is its super-fast f/2 constant aperture which





You can get in a bit closer by engaging APS-C crop, giving a 75-225mm equivalent range  
Sony A7R V, 150mm, 1/1000sec at f/2, ISO 400

This lens gives noticeably more background blur than a 70-200mm f/2.8 zoom  
Sony A7R V, 150mm, 1/2500sec at f/2, ISO 400



➤ sucks in loads of light and makes it easier to blur backgrounds. At its widest setting it's not too different from a 50mm f/1.8 prime, although f/2 is a third-stop slower. However, it's a whole stop slower than f/1.4. Its aperture is made up of 11 rounded blades which can be closed from f/2 down to f/22.

When it comes to close-ups, the lens has minimum focus distances of 40cm at the wide end and 74cm at the long end. That equates to a 0.2x magnification ratio.

Other notable features include the tripod foot, which sadly isn't Arca-Swiss compatible, but which can be removed if needed. There's also a short lens hood to block out stray light and a soft case comes in the box, too.

One feature that is absent, though, is optical stabilisation, which has been left on the cutting room floor. That being said, Sony's latest cameras offer up to eight stops of in-body stabilisation, and if you're shooting wide open at f/2, reaching a fast enough shutter speed to counteract camera shake shouldn't be too difficult

with half-decent light.

Another omission worth talking about is teleconverter compatibility. Users of the Sony FE 70-200mm F2.8 GM OSS II can add one of Sony's 1.4x or 2x teleconverters to extend the reach whilst sacrificing a stop or two of light. But the construction of the new Sony 50-150mm F2 GM doesn't allow these to be used, which is worth bearing in mind if you want to get close to faraway subjects.

### Build and handling

The Sony FE 50-150mm F2 GM feels rock-solid and is built like a tank. As you might expect, it has a metal rear mount and weather-sealing. It's actually the same length as the Sony FE 70-200mm F2.8 GM OSS II, at 200mm, but it's 17% larger in diameter so it does handle a little differently, and those with smaller hands may struggle. This also means it takes larger and more expensive 95mm filters, compared to the 77mm filters on the 70-200mm.

The weight was a pleasant surprise! Tipping the scales at 1,340g, it's 295g more than the Sony FE 70-200mm F2.8 GM



**Autofocus works well with subject detection**  
Sony A7R V, 116mm, 1/3200sec at f/2, ISO 800



OSS II. But in context, compared to my old 70-200mm f/2.8 lens for DSLRs it's 325g lighter. So all things considered, it's nicely balanced.

Both the zoom and focus rings are large, smoothly rotating, and have plenty to hold on to. The zoom ring goes from 50mm to 150mm in less than a quarter turn, so it's pretty quick to zoom in when needed. Focus and zoom are both internal, so the lens doesn't rack forward when zooming in. This keeps the balance essentially constant and means the sealing can be more comprehensive, too.

The barrel also features an iris ring for setting the aperture. It can be toggled between clicked or de-clicked at the flick of a switch, which filmmakers will rejoice at. You can also pass aperture control to the camera body if you prefer.

Switches towards the front of the lens have been kept minimal with just a simple AF/MF toggle, and another switch to flip between Full Time AF and DMF (Direct Manual Focus). There are also three customisable buttons arranged around the barrel that are usually set to focus hold.

### Autofocus

The Sony FE 50-150mm F2 GM employs four XD (extreme

dynamic) linear motors to drive the focus group. Sony says this will deliver fast, accurate and quiet focusing and tracking that can keep up with the 120fps shooting on the likes of Sony's A9 III. On the Sony A7R V body I had for testing, I had no issues with its rapid speed and tracking. It was very quiet, but it's worth noting, not totally silent. There is a very slight motor whir when autofocusing.

When unobstructed the lens was rapid at locking on autofocus, and the subject detection was very good. However, when shooting through fences it was a bit more hit-and-miss. I was glad to have the DMF (Direct Manual Focus) feature to override the focus and get it roughly in the ballpark where I needed, and the subject detection would then kick in.

### Image quality

Considering the zoom and aperture range of this lens, the image quality blew me away. That's likely to be down to its premium glass including two Extreme Aspherical (XA) lenses, two Aspherical elements, three extra low dispersion (ED) glass elements and two Super ED glass elements.

I shot both in raw with no profile corrections, and in JPEG

with lens correction profiles enabled, to compare the output. The JPEGs corrected a little pincushion distortion which helped straighten out horizontal and vertical lines at the edges.

The lens is razor-sharp in the centre, even when shooting wide open. Corner sharpness impressed too, even wide open, although I found the sweet spot tended to be around f/2.8-3.5. I'm thrilled to say there was no trace of chromatic aberration in my sample photos.

A little vignetting was noted in the corners when shooting wide open at both 50mm and 150mm. However, this quickly disappears and is much less noticeable at f/2.8. I was surprised that the in-camera lens profile didn't correct the vignette entirely, but it can be easily removed when editing raw files.

With such a large maximum aperture at your fingertips, this lens is a bokeh monster and can easily diffuse backgrounds into a beautiful blur. I found the bokeh to be very pleasing with both large round circular balls of bokeh when shooting close or at 50mm, and more swirly cat's-eye style bokeh when shooting further away and at the long end. This adds a lovely depth to the images and works well with central subjects.



## Verdict

I COULD give you all sorts of facts and figures to compare the Sony FE 50-150mm F2 GM to the FE 70-200mm F2.8 GM OSS II, such as it is twice as bright, or that it's 17% larger in diameter, 28% heavier and so on. However, I suspect the number you'll be most interested in is the price. Costing a cool £3,799 it's a staggering 58% more expensive. In fact by my count, it's Sony's fourth most expensive E-mount lens, topped only by the firm's 300mm f/2.8, 400mm f/2.8, and 600mm f/4 optics.

Whether the lens is worth the spend will be entirely down to your personal preferences, what you like to shoot and how much you're going to use it. I believe the lens will be worth the asking price for many pros shooting with Sony bodies, as it could mitigate the need for carrying a 70-200mm f/2.8 and several fast primes, such as a 50mm, 85mm and 135mm. So for professional photographers of weddings and events, I think this could be a bit of a game-changer.

It could even be a system seller: people will undoubtedly switch or start afresh in Sony's ecosystem due to ground-breaking lenses like this. So competitors like Canon and Nikon will surely need to get cracking with a lens to reply ASAP!

### Data file

|                               |                                                                             |
|-------------------------------|-----------------------------------------------------------------------------|
| <b>Price:</b> £3,799          | <b>Length:</b> 200mm                                                        |
| <b>Filter diameter:</b> 95mm  | <b>Diameter:</b> 102.8mm                                                    |
| <b>Lens elements:</b> 19      | <b>Weight:</b> 1,340g (without tripod mount)                                |
| <b>Groups:</b> 17             | <b>Lens mount:</b> Sony E                                                   |
| <b>Diaphragm blades:</b> 11   | <b>Included accessories:</b> Hood, soft case, caps, lens strap, tripod foot |
| <b>Aperture:</b> f/2 - f/22   |                                                                             |
| <b>Minimum focus:</b> 40-74cm |                                                                             |



# Tilta Portable Charging Station

This affordable charger will top up four camera batteries at once, as **Damien Demolder** discovers

- £29.58 charger unit
- £121.38 with four batteries
- £25.50 battery only ● [tilta.uk](http://tilta.uk)

The question of independent batteries versus the manufacturers' models is as old as digital cameras themselves. But now that we generally get no charger in the box when buying a camera, new opportunities arise for third parties. I have been a fan of Hahnel's ProCube series for its ability to charge two batteries at a time, but this new Tilta Portable Battery Charger can pump the juice back into four batteries at the same time, and it claims to do so much faster than a single charger.

This device comes in a rather fetching NATO green to match Tilta's new range of camera batteries. It looks tough and has a clamped lid that gives the impression that it is sealed against desert sand and tropical rain – although it isn't, and probably doesn't need to be. It's very well made though, and presents us with an ideal place to store our spares as much as it does to re-power them. Four lights on the side of the unit, that look like air vents, indicate charging progress. The lights will also flash red when the cable or power source you have connected is insufficient for the task.

Tilta claims four batteries can be fully charged in three hours, which saves 68% of the time it would take to charge them individually. I found the unit to be very quick when dealing with more than one battery. Obviously the benefit comes when charging multiple batteries simultaneously, as charging just one takes much the same time as charging four.

My review unit was for Panasonic DMW-BLK22 type batteries, and I found the chip in the Tilta battery communicated perfectly with the cameras I used it in. Equally, Panasonic's own batteries charged very nicely in the charging case.

## Verdict

Battery chargers don't have to be boring. They don't have to be exciting either, but this Tilta Portable Battery Charger has a bit of style and it works really very well. It's extremely useful to be able to have four batteries on charge at the same time, and to get them all done in three hours means less downtime and more reassurance that we won't run out. Just as appealing is the price, with the whole unit and four Tilta batteries coming in at less than two of Panasonic's own batteries.

## Compatibility

Versions are available for Canon LP-E6, Fujifilm NP-W235, Panasonic BLK-22 and Sony FZ100 batteries.

## Input

Power is supplied through a USB-C port, with a charger cable supplied in the box.



Amateur Photographer  
Testbench  
**GOLD**  
★★★★★

## Indicators

Four lights indicate battery charge level – red for 0-30%, yellow for 30-90%, and green for 90-100%.

## Size

The charger unit measures 124x57x77mm and weighs 175g.



## At a glance

- Simultaneous charging of up to four batteries
- 45W PD Fast Charging
- Four batteries charged in three hours
- Canon, Fujifilm, Lumix, Nikon and Sony variants

## USB-C BATTERIES

Each of Tilta's batteries is equipped with its own USB-C port for individual charging with no charger unit, which should take approximately 2hrs 45min. At 2400mAh, the Tilta batteries nominally have 200mAh more capacity than Panasonic's own.





## BLAST FROM THE PAST

## QRS Kamra

John Wade uncovers a rare and short-lived 35mm camera



The QRS company's version of the Kamra

## LAUNCHED 1928

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Three years after Leica gave the world the first truly viable 35mm camera, along came the American Kamra, made by the QRS company in Chicago. The camera had originally been made in 1927 by the Ellison Kamra Company in Los Angeles, but shortly after its launch, QRS took over manufacture, made it slightly smaller, removed a hinged flap that folded over the lens, moved the viewfinder and resold it under their own name. If you find either version today still working, you're in luck. Nearly always their mechanisms are jammed, in

which case, halve the guide price quoted above. Nevertheless, both incarnations of these cameras are interesting.

The Kamra is shaped like an elongated, mottled brown brick and made of a type of Bakelite that uses phenolic resin with a cotton filler. It has a fixed focus, fixed aperture 40mm f/7.7 lens and a single speed shutter that offers a choice of instantaneous or time exposures. All controls are on the top of the body, including the viewfinder which shows an image reflected from a lens poking out the front. About 5ft of 35mm film is pre-loaded into special cassettes. Winding a folding crank on top of the body clockwise pulls the film from one cassette and pushes it into the

other. At the same time, a spring is tensioned and, when the crank comes to a stop, it is turned slightly anti-clockwise to release the shutter. A full cassette gives 40 exposures of 24x32mm.

In 1929, QRS merged with the DeVry Corporation and the Kamra was discontinued shortly after. To read more about this unusual camera and how one expert repaired its invariably broken mechanisms, go to: [refracted.net/qrs-kamra](http://refracted.net/qrs-kamra)

**What's good** Interesting collector's item from the early days of 35mm.

**What's bad** Usually broken, not easily used, Bakelite-type body prone to chipping.



Inside the Kamra, with its curiously coloured cassettes in place



The first version of the Kamra produced by Ellison

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## LETTER OF THE WEEK

### Sigma BF

Thank you for Andy Westlake's comprehensive review of the Sigma BF (10 June). I had the chance to try it out at a dealer's open day recently and found it very intuitive to use.

In the absence of IBIS, Andy rightly criticises the camera's default setting when using Auto ISO to select a minimum shutter speed based on the 1/focal length rule. You can, however, easily adjust this to choose a minimum shutter speed one or two 'levels' (Sigma's term) faster than standard, or one or two levels slower, which might be suitable when working on a tripod.

As you found, the camera pairs very nicely with Sigma's smaller prime lenses, but there are precious few



The Sigma BF

L-mount zooms which are small enough to balance well on the BF's compact body. The Lumix S 18-40mm comes to mind, but it is quite a slow lens. It was that rather than the default shutter speed when using Auto ISO which put me off taking the plunge and ordering one.

Julian Parish

## Win! SAMSUNG

A Samsung 256GB PRO Plus MicroSDXC memory card with SD Adapter offers up to 180MB/s read and 130MB/s write speeds, ideal for high-res photos and 4K video. 6-proof protection (water, temperature, X-ray, magnet, drop, wearout) and a 10-year limited warranty. Visit [www.samsung.com/uk/memory-storage-devices/](http://www.samsung.com/uk/memory-storage-devices/)



### So near so Parr

I read with interest the letter by Alan Cox (3 June). The photograph he showed was, as the editor said, not competition material. However, had that same picture been taken by Martin Parr, the comments would have been different. Some of his images were published in a recent issue of AP and, they were similar, to my mind, to Alan's photo, and everyone raves over them, and says they are wonderful. Personally,

I think they are very ordinary.

I believe that judges have double standards. As we are told, fashions change so it's up to us, the authors, to change judges' minds and push other types than dark, contrasty, overpowering pictures which seems to be the current 'fashion'.

Glynn Barham

### World Press Photo

I just visited the World Press Photo exhibition in Stratford, London and it was well worth the inconvenience of getting

there. The overall winning image, by Samar Abu Elouf, is very powerful, especially when viewed as a large print on the wall.

Monica Sachs

The exhibition is on at Here East, London E15 2GW until 25 August. If you're interested in photojournalism don't forget our documentary photography festival on 9 August. See page 20 for details.



Samar Abu Elouf's World Press Photo Award winning portrait

### APOY issues

AP claims that the APOY competition is open to all amateur photographers, but Photocrowd has just barred anyone relying on a Mac running High Sierra or earlier because their Safari browser does not connect properly. There must be many photographers who cannot afford to replace their old, perfectly functioning Macs.

Peter Crilley

### Photocrowd replies:

'Photocrowd has recently updated the software that runs the site, which is a constant requirement in order to ensure compatibility across its many moving parts. A small number of photographers running older operating systems or browsers may encounter some issues as a consequence. Our advice is to firstly check that their computer or phone is using the most recent operating system that it can run, and the most recent version of their preferred web browser. If you're still having issues, try a different browser. Photocrowd works well on both larger screens and mobile, so you can also try accessing the site on a different device.'

# THIS WEEK WE ASKED...

*What's the biggest lesson you've learnt in your photography journey?*

**Stephen Cotterell**  
@StephenSmiles

Make lots of mistakes and embrace failure because that's a really fast way to learn.

**Marcus Musashi** @MarcusMusashi

A great photo is like a symphony. Everything has to work together (light, timing, subject, camera, position, composition choice, etc etc) to shoot that one winner.

**Ian Diplock**

You probably don't need that new camera. It's just lust.

**Hugh Maxwell Photography**

It's the photographer that makes the difference, not the camera!

**Duncan van der Velden**

Stay true to yourself. Listen to others, learn as much from them as you can, keep an open mind, but ultimately make your own decisions. Then you will be able to create the art you had envisioned.

**Chris**  
@ChristOpherMarr

Likes don't equal quality.

**Kim Jones**  
@kim\_cm1

Going out and taking pictures is better than sitting at home reading about taking pictures.

**Robin Trewinnard-Boyle**

Don't do it for clicks or likes, do it because you enjoy it and ignore the online criticism!

**Stewart Photography**

Not to listen to anyone about what I should or shouldn't do.

**Andy Washington**

As an astrophotographer I learnt to control my camera settings in the dark. Setting up shortcuts and programme buttons helps. This is a great skill for wildlife as well.

**Mathew Parfitt**

Remain unique. Learn the basics well but make your own decisions/mistakes and don't follow the masses. Buy the gear that fits your requirements not the latest trend. A quality six-year-old camera will take as good a shot as a new camera – don't let anyone tell you different. Finally never... ever... buy 'presets'. So much output now has the same tone. Presets are slapped on without any regard to whether it accentuates an image.

**Share your photos and comments with us on social!**

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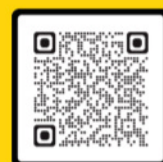


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Our favourite photos posted by readers on our social media channels this week

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## #appicoftheweek

### Canopies of Light by Sally Brake

Canon PowerShot G7 X, 1/400sec at f/11, ISO 640

'I took this photo in Valladolid, a colonial city in Mexico's Yucatán Peninsula, during Carnival. The streets were drenched in colour, with flags strung across streets and squares. I was drawn to the way the late afternoon light cast shadows from the flags, dancing on the ground below. This photo is from the series Colours of Valladolid.'

**Instagram:** @sallybrakephotography  
[www.sallybrakedesigns.com/photography](http://www.sallybrakedesigns.com/photography)











**It's good  
to share**

## Symmetry and Tranquility - Grimm Zentrum Library Berlin by Colin Mac

Sony Alpha 7 III, Sony FE 20mm F1.8 G, 1/160sec at f/4, ISO 1600, 20mm

'Bathed in natural light and wrapped in perfect symmetry, the Grimm-Zentrum Library in Berlin stunned me with its serene vastness. Tiered levels, clean lines, and quiet minds create a breathtaking calm. I'm drawn to the harmony of modern architecture and fascinated with long-exposure photography.'

Instagram @cmx.visuals



# We also liked...

## Nature's Jewelry, Perched in Perfection

by Vivek Kamlesh Amaliya

Canon EOS 700D, Sigma 150-600mm F5-6.3 DG OS HSM, 1/500sec at f/6.3, ISO 800, 450mm

'This photo captures a European starling perched delicately on a sumac branch, its iridescent plumage glowing like jewels against a soft, natural backdrop. The composition and light came together in a fleeting moment of stillness, revealing the quiet elegance and vibrant textures found in the wild just outside the city.'

Instagram: @framebyvivek\_

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag **#apicoftheweek**. Or you can email your best shot to us at [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk). See page 3 for how to find us.





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1



**1** Truck Graveyard  
by Keith Pointon

**2** Holly by Mick  
Pleszkan

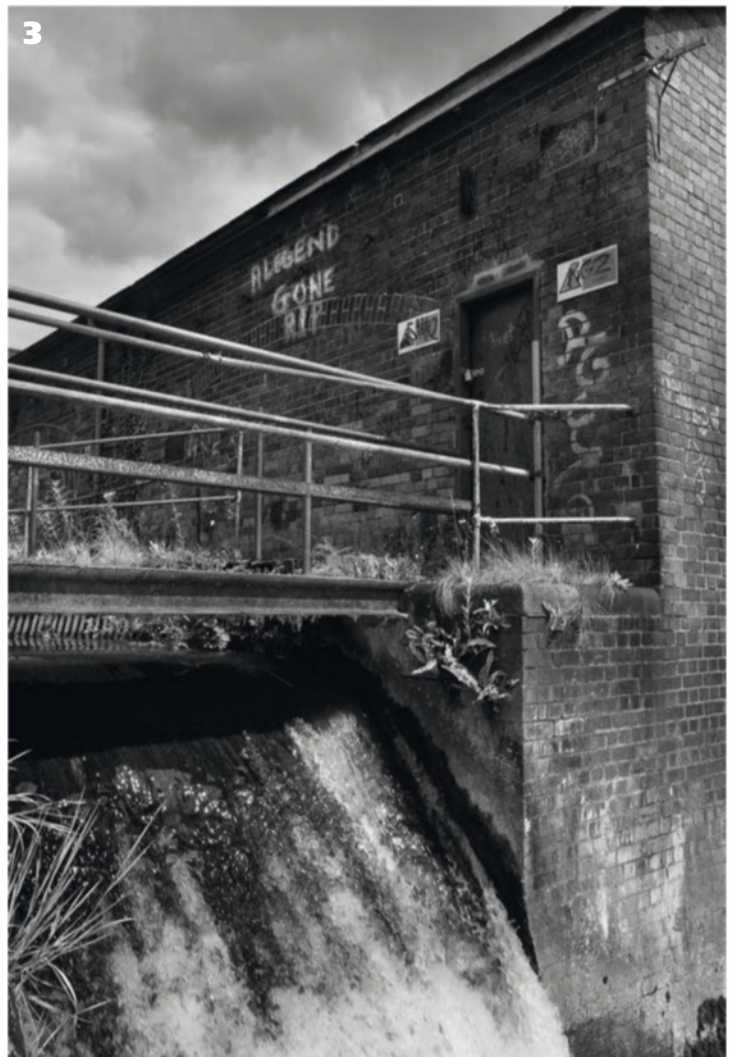
**3** Fobney Weir by  
Rebecca Reynolds

**4** A Scar on a  
Lovely Country by  
Edward Bick

2



3





4



# Join the Club

**Kington is on the Welsh English Border, surrounded by rolling hills, renowned walking area, waterfalls and independent shops**

## **When was the club founded?**

The Border Monochrome Camera Club was formed in 1976, making it the oldest club in the UK for black & white photography enthusiasts. The small but enthusiastic group of amateur photographers seek to create the highest-quality images using either traditional film cameras or digital methods, from high-end digital cameras to the humble mobile phone. Members live in the beautiful countryside of the Welsh Borders, in and around the small town of Kington in Herefordshire.

The club has witnessed a steady transition from traditional photographic processes to modern digital imaging. Its members continue to represent both approaches but share a common interest in valuing the appeal of a well-produced photographic print as well as a breathtaking computer image. A number of the club's past members have moved on to become professional photographers.

## **What does your club offer to new members?**

New members have the opportunity to learn from friendly advice from monthly internal competitions with a lively exchange of ideas. The club also holds interclub competitions with neighbouring camera clubs.

## **Describe a typical club meeting**

For the in-person meetings, we meet on the first Friday of the month at 7.30pm at the Burton Hotel in Kington. There is an assigned photography topic and members bring along their images (which may be mounted some months or in a digital format), which are judged anonymously. The members then critique all the photos, which is an excellent way of improving everyone's photographic skills.

On the months the club doesn't meet in person, the club runs the same competitions but images are emailed out to all members, who then send their scores in. Over





➤ the 12 months these scores are tallied and the photographer of the year receives a trophy at our annual dinner. There is also the option to display the club's work in the Burton Hotel, where they can be put up for sale if the author wishes.

### Do you invite guest speakers?

Yes, we also have guest judges for both our internal and external competitions.

### Do members compete in regional or national competitions?

Yes – neighbouring camera clubs with external judges.

### How many members do you have?

Our membership fluctuates between 15 and 20.

### Are any residential trips or outings planned?

Nothing at the moment, but some could be introduced.

### What are the club's goals for the future?

We are aiming to increase membership, encourage younger members, and try to encompass both traditional black & white film photography and digital. Also, to encourage the more experienced photographers to pass on their skill and experience to newer members.



## Club essentials

### Border Monochrome Camera Club

The Burton Hotel, Mill Street, Kington, Herefordshire, HR5 3BQ

**Meets** 12 meetings per year including Christmas dinner. Six meetings face to face and the other six internet-based. The internet side was introduced in order to enable members to still be involved if they are unable to meet personally. Trophies are awarded at the end of the year both for online entries and face to face.

**Membership** There is a £20 yearly membership fee, payable at the beginning of the year, that goes towards general club expenses as well as facilitating entry into external competitions and the printing and mounting of the top three entries of the monthly competition so they can be displayed in the bar at the Burton.

**Contact** Antony Williams

**Website** [border-monochrome.webnode.co.uk](http://border-monochrome.webnode.co.uk)



**5** Land of the Giants by Richard Watson

**6** Field of View by Nigel Sheath

**7** Fly Tippers by Marc Reynolds

**8** Railway Line by Mick Pleszkan





6



7



9



10



11

**9** Eyesore Welsh Border by Nigel Sheath

**10** Bridge by Mick Pleszkan

**11** Beach Litter by Antony Williams



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# Buying Guide

**177**  
lenses  
listed &  
rated

Our comprehensive listing of key specifications for DSLR lenses

## DSLR Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



### Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

### Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

### Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

### Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

## OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

|                                                           |                                                     |                                                    |                                                   |                                                  |
|-----------------------------------------------------------|-----------------------------------------------------|----------------------------------------------------|---------------------------------------------------|--------------------------------------------------|
| <b>AF</b> Nikon AF lenses driven from camera              | <b>DC</b> Sigma's lenses for APS-C digital          | <b>ED</b> Extra-low Dispersion elements            | <b>LM</b> Fujifilm Linear Motor                   | <b>SP</b> Tamron's Super Performance range       |
| <b>AF-S</b> Nikon lenses with Silent Wave Motor           | <b>DG</b> Sigma's designation for full-frame lenses | <b>EF</b> Canon's lenses for full-frame DSLRs      | <b>MP-E</b> Canon's high-magnification macro lens | <b>SSM</b> Sony Supersonic Motor lenses          |
| <b>AF-P</b> Nikon lenses with stepper motors              | <b>Di</b> Tamron lenses for full-frame sensors      | <b>EF-S</b> Canon's lenses for APS-C DSLRs         | <b>OIS</b> Optical Image Stabilisation            | <b>STF</b> Sony and Laowa Smooth Trans Focus     |
| <b>AL</b> Pentax lenses with aspheric elements            | <b>Di-II</b> Tamron lenses designed for APS-C DSLRs | <b>EF-M</b> Canon's lenses for APS-C mirrorless    | <b>OS</b> Sigma's Optically Stabilised lenses     | <b>STM</b> Canon lenses with stepper motor       |
| <b>APD</b> Fujifilm lenses with apodisation elements      | <b>Di-III</b> Tamron lenses for mirrorless cameras  | <b>EX</b> Sigma's 'Excellent' range                | <b>PC-E</b> Nikon tilt-and-shift lenses           | <b>TS-E</b> Canon Tilt-and-Shift lens            |
| <b>APO</b> Sigma Apochromatic lenses                      | <b>DN</b> Sigma's lenses for mirrorless cameras     | <b>FA</b> Pentax full-frame lenses                 | <b>PF</b> Nikon Phase Fresnel optics              | <b>UMC</b> Ultra Multi Coated                    |
| <b>ASPH</b> Aspherical elements                           | <b>DO</b> Canon diffractive optical element lenses  | <b>FE</b> Sony lenses for full-frame mirrorless    | <b>PZD</b> Tamron Piezo Drive focus motor         | <b>USM</b> Canon lenses with an Ultrasonic Motor |
| <b>AW</b> Pentax all-weather lenses                       | <b>DT</b> Sony lenses for APS-C-sized sensors       | <b>G</b> Nikon lenses without an aperture ring     | <b>RF</b> Canon full-frame mirrorless lenses      | <b>USD</b> Tamron Ultrasonic Drive motor         |
| <b>CS</b> Samyang lenses for APS-C cropped sensors        | <b>DX</b> Nikon's lenses for DX-format digital      | <b>HSM</b> Sigma's Hypersonic Motor                | <b>S</b> Nikon's premium lenses for mirrorless    | <b>VC</b> Tamron's Vibration Compensation        |
| <b>D</b> Nikon lenses that communicate distance info      | <b>DS</b> Canon's Defocus Smoothing technology      | <b>IS</b> Canon's Image-Stabilised lenses          | <b>SAM</b> Sony Smooth Autofocus Motor            | <b>VR</b> Nikon's Vibration Reduction feature    |
| <b>DA</b> Pentax lenses optimised for APS-C-sized sensors | <b>E</b> Nikon lenses with electronic apertures     | <b>L</b> Canon's 'Luxury' range of high-end lenses | <b>SDM</b> Pentax's Sonic Direct Drive Motor      | <b>WR</b> Weather Resistant                      |
| <b>DC</b> Nikon defocus-control portrait lenses           | <b>E</b> Sony lenses for APS-C mirrorless           | <b>LD</b> Low-Dispersion glass                     | <b>SMC</b> Pentax Super Multi Coating             | <b>Z</b> Nikon's lenses for mirrorless cameras   |

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# DSLR Lenses

| LENS | RRP | SCORE | SUMMARY |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | </ |
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ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing [ap.ed@kelsey.co.uk](mailto:ap.ed@kelsey.co.uk). Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

# Subscribe and save money!



# DSLR Lenses

| DSLR Lenses                        |       |       |                                                                                                        | IMAGE STABILISATION | SONY ALPHA | CANON | FOUR THIRDS | NIKON | PENTAX | SIGMA | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | DIAMETER (MM) | LENGTH (MM) | WEIGHT(G) |
|------------------------------------|-------|-------|--------------------------------------------------------------------------------------------------------|---------------------|------------|-------|-------------|-------|--------|-------|------------|----------------|--------------------|---------------|-------------|-----------|
| LENS                               | RRP   | SCORE | SUMMARY                                                                                                |                     | MOUNT      |       |             |       |        |       |            |                | DIMENSIONS         |               |             |           |
| LAOWA DSLR                         |       |       |                                                                                                        |                     |            |       |             |       |        |       |            |                |                    |               |             |           |
| 12mm f/2.8 Zero D                  | £899  |       | Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion                             |                     | •          | •     |             | •     | •      |       | •          | 18             | 77                 | 74.8          | 82.8        | 609       |
| 14mm f/4 Zero-D DSLR               | £499  |       | Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion     |                     |            | •     | •           |       |        |       | •          | 15             | 67                 | 72.5          | 75          | 320       |
| 15mm f/4 1:1 Macro                 | £449  | 4 ★   | Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras   |                     | •          | •     |             | •     | •      |       | •          | 12             | 77                 | 83.8          | 64.7        | 410       |
| 15mm f/4.5 Zero-D Shift            | £1249 | 4 ★   | The world's widest-angle shift lens offers +/-11mm movement in any direction                           |                     |            | •     | •           |       |        |       | •          | 20             | n/a                | 79            | 103         | 597       |
| 20mm f/4 Zero-D Shift              | £1139 |       | Wideangle shift lens that offers +/-11mm movement and promises zero distortion                         |                     |            | •     | •           |       |        |       | •          | 25             | 82                 | 91            | 95          | 747       |
| 24mm f/14 2x Macro Probe           | £1599 |       | Unique specialist macro lens with submersible front barrel and built-in LED lights                     |                     |            | •     | •           |       |        |       | •          | 47             | n/a                | 38            | 408         | 474       |
| 24mm f/14 2x Peri Probe            | £2449 |       | Development of macro probe design with swappable straight and 90° periscopic front sections            |                     |            | •     | •           |       |        |       | •          | n/a            | 61.3               | 408           | 770         |           |
| 25mm f/2.8 Ultra Macro 2.5x - 5x   | £399  |       | Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x           |                     |            | •     | •           | •     | •      |       | •          | 17.3           | n/a                | 65            | 82          | 400       |
| 60mm f/2.8 2X Ultra Macro          | £319  | 3.5 ★ | With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro            |                     | •          | •     | •           | •     | •      |       | •          | 18.5           | 62                 | 95            | 70          | 503       |
| 100mm f/2.8 2:1 Ultra Macro APO    | £469  |       | Full-frame macro lens with twice-life-size magnification and apochromatic design                       |                     |            | •     | •           | •     | •      |       | •          | 24.7           | 67                 | 125           | 72          | 638       |
| 105mm f/2 (T3.2) STF               | £649  | 4 ★   | Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh           |                     | •          | •     |             | •     | •      |       | •          | 90             | 67                 | 98.9          | 76          | 745       |
| NIKON DSLR                         |       |       |                                                                                                        |                     |            |       |             |       |        |       |            |                |                    |               |             |           |
| 10-20mm f/4.5-5.6 G VR AF-P DX     | £330  | 3.5 ★ | Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics         | •                   |            |       |             | •     |        |       |            | 22             | 72                 | 77            | 73          | 230       |
| 10-24mm f/3.5-4.5 G ED AF-S DX     | £834  | 4 ★   | MTF performance is good from wide open to f/11, only breaking down past f/22                           |                     |            |       |             | •     |        |       |            | 24             | 77                 | 82.5          | 87          | 460       |
| 18-140mm f/3.5-5.6 G ED VR AF-S DX | £579  |       | A compact and lightweight DX-format zoom, this lens is a great all-rounder                             | •                   |            |       |             | •     |        |       |            | 45             | 67                 | 78            | 97          | 490       |
| 18-300mm f/3.5-6.3 G ED VR         | £849  |       | New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens                       | •                   |            |       |             | •     |        |       |            | 48             | 67                 | 78.5          | 99          | 550       |
| 35mm f/1.8 G AF-S DX               | £208  | 5 ★   | Designed for DX-format DSLRs, a great standard prime lens                                              |                     |            |       |             | •     |        |       |            | 30             | 52                 | 70            | 52.5        | 200       |
| 40mm f/2.8 G AF-S DX Micro         | £250  | 5 ★   | A budget-priced macro lens that delivers the goods on multiple fronts                                  |                     |            |       |             | •     |        |       |            | 20             | 52                 | 68.5          | 64.5        | 235       |
| 85mm f/3.5 G ED AF-S DX VR         | £522  |       | DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass                          | •                   |            |       |             | •     |        |       |            | 28             | 52                 | 73            | 98.5        | 355       |
| 8-15mm f/3.5-4.5 E ED Fisheye AF-S | £1299 |       | Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm    |                     |            |       |             | •     |        |       |            | 16             | n/a                | 77.5          | 83          | 485       |
| 14-24mm f/2.8 G ED AF-S            | £1670 | 5 ★   | A remarkable piece of kit, producing sharp images with little chromatic aberration                     |                     |            |       |             | •     |        |       |            | 28             | n/a                | 98            | 131.5       | 970       |
| 16-35mm f/4 G ED AF-S VR           | £1072 | 5 ★   | A fantastic lens that deserves to be taken seriously, with very little CA throughout                   | •                   |            |       |             | •     |        |       |            | 28             | 77                 | 82.5          | 125         | 685       |
| 20mm f/1.8 G ED AF-S               | £679  |       | A fast FX-format prime lens that's compact and lightweight                                             |                     |            |       |             | •     |        |       |            | 20             | 77                 | 82.5          | 80.5        | 335       |
| 24mm f/1.4 G ED AF-S               | £1990 | 5 ★   | Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic |                     |            |       |             | •     |        |       |            | 25             | 77                 | 83            | 88.5        | 620       |
| 24mm f/1.8 G ED AF-S               | £629  |       | Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers  |                     |            |       |             | •     |        |       |            | 23             | 72                 | 77.5          | 83          | 355       |
| 24-70mm f/2.8 E ED VR              | £1849 | 5 ★   | Nikon's latest pro-spec standard zoom looks like its best lens yet                                     | •                   |            |       |             | •     |        |       |            | 38             | 82                 | 88            | 154.5       | 1070      |
| 24-85mm f/3.5-4.5 G ED VR          | £520  | 5 ★   | FX-format standard zoom with Auto Tripod detection and VR                                              | •                   |            |       |             | •     |        |       |            | 38             | 72                 | 78            | 82          | 465       |
| 24-120mm f/4 G ED AF-S VR          | £1072 | 5 ★   | Constant maximum aperture of f/4 and the addition of VR makes this a superb lens                       | •                   |            |       |             | •     |        |       |            | 45             | 77                 | 84            | 103         | 710       |
| 28mm f/1.4 E ED AF-S               | £2080 |       | Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions        |                     |            |       |             | •     |        |       |            | 28             | 77                 | 83            | 100.5       | 645       |
| 28mm f/1.8 G ED AF-S               | £619  | 5 ★   | If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers           |                     |            |       |             | •     |        |       |            | 25             | 67                 | 73            | 80          | 330       |
| 35mm f/1.4 G ED AF-S               | £1735 | 5 ★   | A Nano Crystal-coated lens designed for the FX range                                                   |                     |            |       |             | •     |        |       |            | 30             | 67                 | 83            | 89.5        | 600       |
| 35mm f/1.8 G ED AF-S               | £479  |       | Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight                        |                     |            |       |             | •     |        |       |            | 25             | 58                 | 72            | 71.5        | 305       |
| 50mm f/1.4 G AF-S                  | £376  | 5 ★   | Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4       | •                   |            |       |             | •     |        |       |            | 45             | 58                 | 73.5          | 54          | 280       |
| 50mm f/1.8 D AF                    | £135  |       | Compact, lightweight, affordable prime, will stop down to f/22                                         |                     |            |       |             | •     |        |       |            | 45             | 52                 | 63            | 39          | 160       |
| 50mm f/1.8 G AF-S                  | £200  | 5 ★   | A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs                      |                     |            |       |             | •     |        |       |            | 45             | 58                 | 72            | 52.5        | 185       |
| 58mm f/1.4 G AF-S                  | £1599 | 4 ★   | FX-format full-frame premium prime lens with large f/1.4 aperture                                      |                     |            |       |             | •     |        |       |            | 58             | 72                 | 85            | 70          | 385       |
| 70-200mm f/2.8 E FL ED VR AF-S     | £2650 |       | Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control          | •                   |            |       |             | •     |        |       |            | 110            | 77                 | 88.5          | 202.5       | 1430      |
| 70-300mm f/4.5-5.6 E ED VR AF-P    | £750  |       | Nikon's first full-frame lens to feature a stepper motor for autofocus                                 | •                   |            |       |             | •     |        |       |            | 1200           | 67                 | 80.5          | 146         | 680       |
| 80-400mm f/4.5-5.6 G ED VR AF-S    | £1899 | 5 ★   | Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects     | •                   |            |       |             | •     |        |       |            | 175            | 77                 | 95.5          | 203         | 1570      |
| 85mm f/1.4 G AF-S                  | £1532 | 5 ★   | Fast mid-tele lens with an internal focusing system and rounded diaphragm                              |                     |            |       |             | •     |        |       |            | 85             | 77                 | 86.5          | 84          | 595       |
| 85mm f/1.8 G AF-S                  | £470  | 5 ★   | Rear-focusing system and distance window in this medium telephoto lens                                 |                     |            |       |             | •     |        |       |            | 80             | 67                 | 80            | 73          | 350       |
| 105mm f/1.4 E ED AF-S              | £2049 |       | A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture                         |                     |            |       |             | •     |        |       |            | 100            | 82                 | 94.5          | 106         | 985       |
| 200-500mm f/5.6 E ED VR AF-S       | £1179 |       | A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras                               | •                   |            |       |             | •     |        |       |            | 220            | 95                 | 108           | 267.5       | 2300      |
| 300mm f/4 E PF ED VR AF-S          | £1230 | 5 ★   | Light, compact AF-S full-frame telephoto lens with ED glass elements                                   | •                   |            |       |             | •     |        |       |            | 140            | 77                 | 89            | 147.5       | 755       |
| 19mm f/4 E ED PC                   | £3300 |       | Super-wideangle tilt-and-shift lens for architecture and landscape photography                         |                     |            |       |             | •     |        |       |            | 25             | n/a                | 89            | 124         | 885       |
| 24mm f/3.5 D ED PC-E               | £1774 |       | Perspective Control lens with Nano Crystal Coating and electronic control over aperture                |                     |            |       |             | •     |        |       |            | 21             | 77                 | 82.5          | 108         | 730       |
| 45mm f/2.8 D ED PC-E Micro         | £1393 |       | Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture    |                     |            |       |             | •     |        |       |            | 25             | 77                 | 82.5          | 112         | 740       |

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| DSLR Lenses                        |       |       |                                                                                                              |  |  |  |  |  |  | IMAGE<br>STABILISATION | SONY ALPHA | CANON | FOUR THIRDS | NIKON | PENTAX | SIGMA | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | DIAMETER (MM) | LENGTH (MM) | WEIGHT (G) |       |       |
|------------------------------------|-------|-------|--------------------------------------------------------------------------------------------------------------|--|--|--|--|--|--|------------------------|------------|-------|-------------|-------|--------|-------|------------|----------------|--------------------|---------------|-------------|------------|-------|-------|
| LENS                               | RRP   | SCORE | SUMMARY                                                                                                      |  |  |  |  |  |  |                        |            |       | MOUNT       |       |        |       |            |                |                    | DIMENSIONS    |             |            |       |       |
| PENTAX DSLR                        |       |       |                                                                                                              |  |  |  |  |  |  |                        |            |       |             |       |        |       |            |                |                    |               |             |            |       |       |
| DA 10-17mm f/3.5-4.5 HD Fisheye ED | £499  |       | Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood           |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 14            | n/a         | 70         | 67.5  | 317   |
| DA* 11-18mm f2.8 ED DCAW HD        | £1399 |       | Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp              |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 30            | 82          | 90         | 100   | 704   |
| DA 15mm f/4 smc ED AL Limited      | £820  |       | Limited-edition lens with hybrid aspherical and extra-low-dispersion elements                                |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 18            | 49          | 39.5       | 63    | 212   |
| FA 15-30mm f/2.8 ED SM WR HD       | £1500 |       | Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood                  |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 28            | n/a         | 98.5       | 143.5 | 1040  |
| DA* 16-50mm f/2.8 ED PLM AW HD     | £1500 |       | All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control        |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 30            | 77          | 84         | 117   | 712   |
| DA 16-85mm f/3.5-5.6 ED DC WR      | £600  |       | Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh                    |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 35            | 72          | 78         | 94    | 488   |
| DA 18-55mm f/3.5-5.6 smc ALWR      | £229  |       | A weather-resistant construction and an aspherical element, as well as SP coating                            |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 25            | 52          | 68.5       | 67.5  | 230   |
| DA 18-135mm f/3.5-5.6 DA ED DCWR   | £600  | 3.5★  | A weather-resistant mid-range zoom lens                                                                      |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 40            | 62          | 73         | 76    | 405   |
| DA 20-40mm f/2.8-4 ED Limited DCWR | £829  |       | With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant                 |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 28            | 55          | 68.5       | 71    | 283   |
| HD-FA 21mm f/2.4 ED Limited DCWR   | £1499 |       | Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 18            | 67          | 74         | 89    | 416   |
| DA 21mm f/3.2 smc AL Limited       | £600  |       | This limited-edition optic offers a floating element for extra-close focusing                                |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 20            | 49          | 63         | 25    | 140   |
| FA 24-70mm f/2.8 ED SDM WR         | £1149 |       | Full-frame-compatible premium standard zoom - includes a HD coating to minimise flare and ghosting           |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 38            | 82          | 109.5      | 88.5  | 787   |
| FA 28-105mm f/3.5-5.6 ED DC HD     | £549  |       | Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8            |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 50            | 62          | 73         | 86.5  | 440   |
| HD-FA 31mm f/1.8 Limited           | £1100 |       | Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings               |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 30            | 58          | 69         | 65    | 341   |
| FA 35mm f/2 HD                     | £399  |       | Latest version of venerable Pentax fast prime features a multi-layer HD coating                              |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 30            | 49          | 64         | 44.5  | 193   |
| DA 35mm f/2.4 smc DSAL             | £180  | 5★    | A budget-priced prime lens for beginners                                                                     |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 30            | 49          | 63         | 45    | 124   |
| DA 35mm f/2.8 smc Macro            | £640  | 4.5★  | Despite slight edge softness, this lens performs excellently and is a pleasure to use                        |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 14            | 49          | 46.5       | 63    | 215   |
| DA 40mm f/2.8 smc Limited          | £450  |       | Pancake lens with SMC coating and Quick Shift focusing system                                                |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 40            | 49          | 63         | 15    | 90    |
| HD-FA 43mm f/1.9 Limited           | £650  |       | Classic full-frame fast prime with perfect focal length for everyday use                                     |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 45            | 49          | 64         | 27    | 155   |
| FA* 50mm f/1.4 SDM AW HD           | £1200 |       | Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture                     |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 40            | 72          | 80         | 106   | 910   |
| HD-FA 50mm f/1.4                   | £399  |       | Updated large-aperture prime with HD coatings and refreshed cosmetic design                                  |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 45            | 49          | 65         | 40.5  | 223   |
| FA 50mm f/1.4 smc Classic          | £449  |       | Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'        |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 45            | 49          | 65         | 37    | 216   |
| DA 50mm f/1.8 smc DA               | £249  | 4★    | Affordable short telephoto lens ideal for portraits                                                          |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 45            | 52          | 38.5       | 63    | 122   |
| D-FA 50mm f/2.8 smc Macro          | £550  |       | Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism                                |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 19            | 49          | 60         | 67.5  | 265   |
| DA* 50-135mm f/2.8 smc ED IF SDM   | £1200 | 4★    | Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects                            |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 100           | 67          | 76.5       | 136   | 765   |
| DA 50-200mm f/4-5.6 smc ED WR      | £210  |       | Weather-resistant construction, Quick Shift focus system and an SP coating                                   |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | n/a           | 49          | 69         | 79.5  | 285   |
| DA* 55mm f/1.4 smc SDM             | £800  | 4.5★  | Despite questions about the particular sample tested, this lens scores highly                                |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 45            | 58          | 70.5       | 66    | 375   |
| DA 55-300mm f/4.5-6.3 ED PLM WR RE | £400  |       | Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor                  |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 95            | 58          | 76.5       | 89    | 442   |
| DA 60-250mm f/4 smc ED IF SDM      | £1450 | 4.5★  | With a constant f/4 aperture and an ultrasonic motor for speedy focusing                                     |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 110           | 67          | 167.5      | 82    | 1040  |
| DA 70mm f/2.4 smc AL Limited       | £600  |       | Medium telephoto lens with an aluminium construction and a Super Protect coating                             |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 70            | 49          | 63         | 26    | 130   |
| D-FA* 70-200mm f/2.8 ED DCAW       | £1850 |       | Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition          |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 120           | 77          | 91.5       | 203   | 1755  |
| D-FA 70-210mm F4 ED SDM WR         | £1199 |       | Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction                 |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 95            | 67          | 78.5       | 175   | 819   |
| HD-FA 77mm f/1.8 Limited           | £800  |       | Renewed version of short telephoto portrait prime that features a traditional aperture ring                  |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 70            | 49          | 48         | 64    | 270   |
| D FA* 85mm f/1.4 SDM AW            | £1999 |       | Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing                    |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 85            | 82          | 95         | 123.5 | 1255  |
| HD-FA 100mm f/2.8 ED AW Macro      | £699  |       | Updated 1:1 macro lens boasts improved optical formula and all-weather construction                          |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 30            | 49          | 65         | 80.5  | 348   |
| FA 150-450mm f/4.5-5.6 ED DC AW    | £2000 |       | Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images          |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          | -              |                    | 200           | 86          | 241.5      | 95    | 2000  |
| DA* 200mm f/2.8 smc ED IF SDM      | £1000 | 4.5★  | SDM focusing system on the inside, and dirtproof and splashproof on the outside                              |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 120           | 77          | 83         | 134   | 825   |
| DA* 300mm f/4 smc ED IF SDM        | £1300 |       | This tele optic promises ultrasonic focus and high image quality thanks to ED glass                          |  |  |  |  |  |  |                        |            |       |             |       |        |       | -          |                |                    | 140           | 77          | 83         | 184   | 1070  |
| SAMYANG DSLR                       |       |       |                                                                                                              |  |  |  |  |  |  |                        |            |       |             |       |        |       |            |                |                    |               |             |            |       |       |
| 8mm f/3.5 UMC Fisheye CS II        | £274  |       | Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors                                |  |  |  |  |  |  |                        |            |       |             |       | -      | -     | -          | -              |                    | 30            | n/a         | 75         | 77.8  | 417   |
| 10mm f/3.5 XP MF                   | £950  |       | World's widest-angle rectilinear lens promises 130° field of view with minimal distortion                    |  |  |  |  |  |  |                        |            |       |             |       |        | -     | -          |                |                    | 26            | n/a         | 95         | 98.1  | 731   |
| 10mm f/2.8 ED AS NCS CS            | £429  |       | Features a nano crystal anti-reflection coating system and embedded lens hood                                |  |  |  |  |  |  |                        |            |       |             |       | -      | -     | -          | -              |                    | 24            | n/a         | 86         | 77    | 580   |
| 12mm f/2.8 ED AS NCS Fisheye       | £430  |       | Fisheye ultra wideangle prime lens for full-frame DSLRs                                                      |  |  |  |  |  |  |                        |            |       |             |       | -      | -     | -          | -              |                    | 20            | n/a         | 77.3       | 70.2  | 500   |
| 14mm f/2.4 XP MF                   | £899  |       | High-end ultra-wideangle prime with premium optics and large maximum aperture                                |  |  |  |  |  |  |                        |            |       |             |       |        | -     | -          |                |                    | 28            | n/a         | 95         | 109.4 | 791   |
| AF 14mm f/2.8                      | £649  | 4.5★  | Samyang's first AF SLR lens features very decent image quality and weather-sealed construction               |  |  |  |  |  |  |                        |            |       |             |       |        | -     | -          |                |                    | 20            | n/a         | 90.5       | 95.6  | 485   |
| 14mm f/2.8 MF Mk II                | £439  |       | Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring                       |  |  |  |  |  |  |                        |            |       |             |       |        | -     | -          |                |                    | 28            | n/a         | 87         | 96.3  | 641   |
| 16mm f/2.0 ED AS UMC CS            | £389  |       | Fast wideangle lens for digital reflex cameras fitted with APS-C sensors                                     |  |  |  |  |  |  |                        |            |       |             |       | -      | -     | -          | -              |                    | 20            | n/a         | 89.4       | 83    | 583   |
| 20mm f/1.8 ED AS UMC               | £430  |       | Large-aperture manual focus wideangle lens for full-frame DSLRs                                              |  |  |  |  |  |  |                        |            |       |             |       | -      | -     | -          | -              |                    | 20            | 77          | 83         | 113.2 | 520   |
| 24mm f/1.4 AS UMC                  | £499  |       | Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups                          |  |  |  |  |  |  |                        |            |       |             |       | -      | -     | -          | -              |                    | 25            | 77          | 95         | 116   | 680   |
| 24mm f/3.5 ED AS UMSTS             | £949  | 3★    | Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings                     |  |  |  |  |  |  |                        |            |       |             |       | -      | -     | -          | -              |                    | 20            | 82          | 86         | 110.5 | 680   |
| 35mm f/1.2 XP MF                   | £719  |       | Ultra-large aperture, manual focus prime with premium optics                                                 |  |  |  |  |  |  |                        |            |       |             |       |        | -     | -          |                |                    | 34            | 86          | 93         | 117.4 | 1106  |
| 35mm f/1.4 AS UMC                  | £369  | 4.5★  | While manual focus only, this prime impressed us in real-world use, making it something of a bargain         |  |  |  |  |  |  |                        |            |       |             |       | -      | -     | -          | -              |                    | 30            | 77          | 83         | 111   | 660   |
| 50mm f/1.2 XP MF                   | £639  |       | Large aperture manual-focus prime promises 50MP resolution                                                   |  |  |  |  |  |  |                        |            |       |             |       |        | -     | -          |                |                    | 45            | 86          | 93         | 117.4 | 1200  |
| 50mm f/1.4 AS UMC                  | £299  |       | Manual-focus fast standard prime for full-frame DSLRs                                                        |  |  |  |  |  |  |                        |            |       |             |       | -      | -     | -          | -              |                    | 45            | 77          | 74.7       | 81.6  | 575   |
| 85mm f/1.2 XP MF                   | £899  |       | High-end manual focus lens sports an impressively fast maximum aperture                                      |  |  |  |  |  |  |                        |            |       |             |       |        | -     | -          |                |                    | 80            | 86          | 93         | 98.4  | 1050g |
| AF 85mm f/1.4                      | £599  | 3★    | Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs                      |  |  |  |  |  |  |                        |            |       |             |       |        | -     | -          |                |                    | 90            | 77          | 88         | 72    | 485   |
| 85mm f/1.4 MF Mk II                | £389  |       | Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked       |  |  |  |  |  |  |                        |            |       |             |       |        | -     | -          |                |                    | 110           | 72          | 78         | 72.2  | 541   |
| 100mm f/2.8 ED UMC Macro           | £389  |       | Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification                     |  |  |  |  |  |  |                        |            |       |             |       | -      | -     | -          | -              |                    | 30            | 67          | 72.5       | 123.1 | 720   |
| 135mm f/2 ED UMC                   | £399  |       | Manual focus portrait prime has fast aperture for subject isolation and background blur                      |  |  |  |  |  |  |                        |            |       |             |       | -      | -     | -          | -              |                    | 80            | 77          | 82         | 122   | 830   |



# DSLR Lenses

| DSLR Lenses                                |       |       |                                                                                                          |  |  |  |  |  |  |  |  |  |  |  |  |  | IMAGE STABILISATION | SONY ALPHA | CANON | FOUR THIRDS | NIKON | PENTAX | SIGMA | FULL FRAME | MIN FOCUS (CM) | FILTER THREAD (MM) | DIAMETER (MM) | LENGTH (MM) | WEIGHT(G) |       |      |
|--------------------------------------------|-------|-------|----------------------------------------------------------------------------------------------------------|--|--|--|--|--|--|--|--|--|--|--|--|--|---------------------|------------|-------|-------------|-------|--------|-------|------------|----------------|--------------------|---------------|-------------|-----------|-------|------|
| LENS                                       | RRP   | SCORE | SUMMARY                                                                                                  |  |  |  |  |  |  |  |  |  |  |  |  |  |                     | MOUNT      |       |             |       |        |       |            |                | DIMENSIONS         |               |             |           |       |      |
| SIGMA DSLR                                 |       |       |                                                                                                          |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       |        |       |            |                |                    |               |             |           |       |      |
| 12-24mm f/4 DG HSM   A                     | £1649 | 5★    | Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery           |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           |       | •      |       | •          | •              | 24                 | n/a           | 101         | 132       | 1150  |      |
| 14mm f/1.8 DG HSM   A                      | £1679 |       | World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs                                      |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           |       | •      |       | •          | •              | 27                 | n/a           | 95.4        | 126       | 1170  |      |
| 14-24mm f/2.8 DG HSM   A                   | £1399 | 5★    | Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction        |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           |       | •      |       | •          | •              | 26                 | n/a           | 96.4        | 135.1     | 1150  |      |
| 18-35mm f/1.8 DC HSM   A                   | £799  | 5★    | Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame         |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           |       | •      |       | •          | •              | 28                 | 72            | 78          | 121       | 810   |      |
| 20mm f/1.4 DG HSM   A                      | £799  | 5★    | An outstanding wideangle fixed-focal-length lens                                                         |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           |       | •      |       | •          | •              | 27.6               | n/a           | 90.7        | 129.8     | 950   |      |
| 24mm f/1.4 DG HSM   A                      | £799  | 5★    | The latest addition to Sigma's 'Art' line of high-quality fast primes                                    |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           |       | •      |       | •          | •              | 25                 | 77            | 85          | 90.2      | 665   |      |
| 24-70mm f/2.8 DG OS HSM   A                | £1399 | 5★    | Latest premium fast standard zoom for full frame includes optical image stabilisation                    |  |  |  |  |  |  |  |  |  |  |  |  |  | •                   |            | •     |             | •     |        | •     | •          | •              | 37                 | 82            | 88          | 107.6     | 1020  |      |
| 24-105mm f/4 DG OS HSM   A                 | £849  | 4.5★  | Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build    |  |  |  |  |  |  |  |  |  |  |  |  |  | •                   | •          | •     |             | •     |        | •     | •          | •              | 45                 | 82            | 89          | 109       | 885   |      |
| 28mm f/1.4 DG HSM   A                      | £1099 | 4.5★  | High-quality, weathersealed fast wideangle prime for full-frame DSLRs                                    |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           |       | •      |       | •          | •              | 28                 | 77            | 82.8        | 107.1     | 865   |      |
| 35mm f/1.4 DG HSM   A                      | £799  | 5★    | Superb large-aperture prime; first lens in company's 'Art' series                                        |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           | •     | •      |       | •          | •              | 30                 | 67            | 77          | 94        | 665   |      |
| 40mm f/1.4 DG HSM   A                      | £1100 | 5★    | Large and heavy prime promising natural-looking perspective and top-quality optics                       |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           |       | •      |       | •          | •              | 40                 | 82            | 87.8        | 131       | 1200  |      |
| 50mm f/1.4 DG HSM   A                      | £849  | 5★    | This lens has a unique design that pays off in truly excellent image quality                             |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           | •     | •      |       | •          | •              | 40                 | 77            | 85.4        | 100       | 815   |      |
| 50-100mm f/1.8 DC HSM   A                  | £829  | 5★    | This APS-C-format lens aims to cover the focal lengths of three prime lenses in one                      |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           |       | •      |       | •          | •              | 37.4               | 82            | 93.5        | 170.7     | 1490  |      |
| 60-600mm f/4.5-6.3 DG OS HSM   S           | £1899 |       | Weathersealed 10x zoom encompasses huge range from standard to super-telephoto                           |  |  |  |  |  |  |  |  |  |  |  |  |  | •                   |            | •     |             | •     |        | •     | •          | •              | 60                 | 105           | 120.4       | 268.9     | 2700  |      |
| 70mm f/2.8 DG Macro   A                    | £499  |       | The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design            |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           |       | •      |       | •          | •              | 26                 | 49            | 71          | 106       | 515   |      |
| 70-200mm f/2.8 DG OS HSM   S               | £1349 | 5★    | Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration               |  |  |  |  |  |  |  |  |  |  |  |  |  | •                   |            | •     |             | •     |        | •     | •          | •              | 120                | 82            | 94.2        | 202.9     | 1805  |      |
| 85mm f/1.4 DG HSM   A                      | £1199 | 5★    | Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users               |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           |       | •      |       | •          | •              | 85                 | 86            | 95          | 126       | 1130  |      |
| 100-400mm f/5-6.3 DG OS HSM   C            | £799  | 4.5★  | Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom         |  |  |  |  |  |  |  |  |  |  |  |  |  | •                   |            | •     |             | •     |        | •     | •          | •              | 160                | 67            | 86.4        | 182.3     | 1160  |      |
| 105mm f/1.4 DG HSM   A                     | £1499 | 4.5★  | Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot           |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           |       | •      |       | •          | •              | 100                | 105           | 115.9       | 131.5     | 1645  |      |
| 105mm f/2.8 EX DG OS HSM Macro             | £649  | 4.5★  | An optically stabilised macro lens, this super-sharp lens is one of our favourites                       |  |  |  |  |  |  |  |  |  |  |  |  |  | •                   |            | •     |             | •     |        | •     | •          | •              | 31.2               | 62            | 78          | 126.4     | 725   |      |
| 120-300mm f/2.8 DG HSM   S                 | £3599 |       | First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            | •     |             | •     |        | •     | •          | •              | 150                | 105           | 124         | 291       | 3390  |      |
| 135mm f/1.8 DG HSM   A                     | £1399 | 5★    | Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs                       |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       | •           |       | •      |       | •          | •              | 87.5               | 82            | 91.4        | 114.9     | 1130  |      |
| 150-600mm f/5-6.3 DG OS HSM   C            | £1199 |       | Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter                |  |  |  |  |  |  |  |  |  |  |  |  |  | •                   |            | •     |             | •     |        | •     | •          | •              | 280                | 95            | 105         | 260.1     | 1930  |      |
| 150-600mm f/5-6.3 DG OS HSM   S            | £1599 |       | This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof          |  |  |  |  |  |  |  |  |  |  |  |  |  | •                   |            | •     |             | •     |        | •     | •          | •              | 260                | 105           | 121         | 290.2     | 2860  |      |
| VOIGTLANDER DSLR                           |       |       |                                                                                                          |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       |        |       |            |                |                    |               |             |           |       |      |
| 28mm f/2.8 Aspherical Color-Skopar SL II-S | £499  |       | Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction               |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 15            | 52          | 66.3      | 32.8  | 205  |
| 40mm f/2 Ultron SL II-S                    | £470  |       | Compact, manual-focus 'pancake' prime designed for use with Nikon full-frame DSLRs                       |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       |        |       | •          | •              | 25                 | 52            | 66.3        | 37.5      | 260   |      |
| 55mm f/1.2 Nokton SL II-S                  | £549  |       | Manual-focus standard zoom lens for Nikon SLRs with super-large aperture and aperture ring               |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 45            | 52          | 69        | 48.1  | 365  |
| 58mm f/1.4 Nokton SL II-S                  | £518  |       | Large-aperture manual focus standard prime for Nikon SLRs, including classic film cameras                |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 45            | 52          | 67.6      | 45.5  | 320  |
| 90mm f/2.8 APO-Skopar SL II-S              | £529  |       | Remarkably small and lightweight manual-focus short telephoto portrait prime                             |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 90            | 52          | 66.3      | 41    | 260  |
| ZEISS DSLR                                 |       |       |                                                                                                          |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       |        |       |            |                |                    |               |             |           |       |      |
| 15mm f/2.8 Milvus                          | £2329 |       | This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design            |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 25            | 95          | 102.3     | 100.2 | 947  |
| 18mm f/2.8 Milvus                          | £1999 |       | Compact super-wideangle lens with premium optics including a floating focus system for close-ups         |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 25            | 77          | 90        | 93    | 721  |
| 21mm f/2.8 Milvus                          | £1299 |       | Premium wideangle lens with complex optics designed to be free of distortion                             |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 22            | 82          | 95.5      | 95    | 851  |
| 25mm f/1.4 Milvus                          | £1999 | 5★    | Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction         |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 25            | 82          | 95.2      | 123   | 1225 |
| 35mm f/1.4 Milvus                          | £1699 |       | Large aperture, premium-quality manual-focus prime with weather-sealed construction                      |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 30            | 72          | 84.8      | 124.8 | 1174 |
| 35mm f/2 Milvus                            | £829  |       | Compact, moderate wideangle manual focus prime                                                           |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 30            | 58          | 77        | 83    | 702  |
| 50mm f/1.4 Planar T*                       | £559  |       | Classic double-Gauss design manual focus standard prime for full-frame SLRs                              |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 45            | 58          | 71        | 71    | 380  |
| 50mm f/1.4 Milvus                          | £949  | 5★    | An exceptionally good lens offering sharpness, detail, clean edges and a great user experience           |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 45            | 67          | 82.5      | 94    | 922  |
| 50mm f/2 Milvus Macro                      | £949  |       | Manual-focus macro lens with half-life-size magnification and stunning optics                            |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 24            | 67          | 81        | 75.3  | 730  |
| 85mm f/1.4 Planar T*                       | £989  |       | Classic portrait prime designed to give smooth, rounded bokeh effects                                    |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 100           | 72          | 78        | 88    | 670  |
| 85mm f/1.4 Milvus                          | £1379 | 5★    | Fast 85mm manual-focus prime lens that's perfect for portraiture                                         |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 80            | 77          | 90        | 113   | 1280 |
| 100mm f/2 Milvus Macro                     | £1299 |       | A manual-focus macro lens with absolutely superb optics and half-life-size reproduction                  |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 88            | 67          | 80.5      | 104   | 843  |
| 135mm f/2 Milvus                           | £1899 |       | Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography    |  |  |  |  |  |  |  |  |  |  |  |  |  |                     |            |       |             |       | •      |       | •          |                | •                  | 80            | 77          | 129       | 132   | 1123 |

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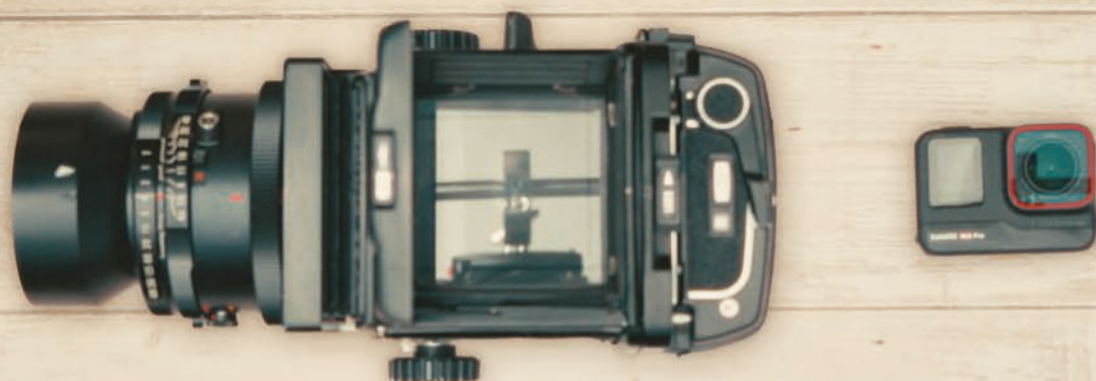
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|--------|------------------------------------|-------|
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|        |                                           |       |
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| 904850 | Panasonic 25mm f1.4 II Leica DG           | £387  |
| 904575 | Panasonic 45-200mm Mega OIS               | £149  |
| 906884 | Panasonic HCV900 Camcorder                | £399  |
| 906800 | Panasonic Lumix FZ330                     | £379  |
| 904963 | Panasonic Lumix G7 Body                   | £198  |
| 904802 | Panasonic Lumix G80 Body                  | £270  |
| 906907 | Panasonic Lumix G9 & 12-60mm Leica DG     | £799  |
| 906774 | Panasonic Lumix GH2 & 14-42mm             | £339  |
| 906773 | Panasonic Lumix GH2 Body                  | £259  |
| 906363 | Panasonic Lumix GH5 II & 12-60mm Leica DG | £1199 |
| 905836 | Panasonic Lumix S 20-60mm f3.5-5.6        | £180  |
| 905927 | Panasonic Lumix S 50mm f1.8               | £270  |
| 905212 | Panasonic Lumix S1 Body                   | £799  |
| 902963 | Panasonic Lumix S9 & 20-60mm f3.5-5.6     | £1199 |
| 906892 | Panasonic Lumix TZ100                     | £499  |
| 906926 | Panasonic Lumix TZ3                       | £79   |
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## Used Sigma

|        |                                          |      |
|--------|------------------------------------------|------|
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| 906929 | Sigma 100-400mm f5-6.3 DG Canon EF       | £549 |
| 903654 | Sigma 105mm f2.8 EX Macro Canon EF       | £162 |
| 906727 | Sigma 150-600mm f5-6.3 DG HSM C Nikon FX | £849 |
| 905923 | Sigma 15mm f2.8 EX DG fisheye Canon EF   | £216 |
| 903342 | Sigma 18-35mm f1.8 DC Nikon FX           | £360 |
| 906752 | Sigma 24-105mm f4 DG OS HSM Art Canon EF | £449 |
| 906657 | Sigma 24mm f1.4 DG ART Nikon FX          | £299 |
| 906910 | Sigma 30mm f1.4 DG DN C Micro FourThirds | £219 |
| 906420 | Sigma 70-200mm f2.8 DG OS HSM S Canon EF | £899 |
| 906612 | Sigma 85mm f1.4 DG HSM Art Nikon FX      | £539 |

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|        |                              |       |
|--------|------------------------------|-------|
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| 906930 | Sony A6700 Body              | £999  |
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|        |                                            |      |
|--------|--------------------------------------------|------|
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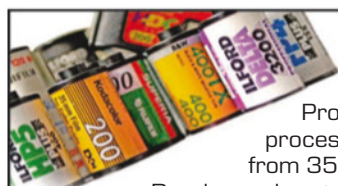
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# Final Analysis

**Paul Hill considers...**

**Art Student, Reykjavik 1985, by Ivar Brynjólfsson**

**I**t is often said that every photo you make is in some way a self-portrait, even if you are not in the picture. It's certainly my contention that when you include the immediate environment in a portrait – as in this one – more is revealed about the occupant than is possible with a conventional photographic likeness.

The author of this portrait is also the subject as it happens, and it is obviously a self-portrait. The photographer and sitter, Icelandic Ivar Brynjólfsson, demonstrates my theory about environmental portraits with a fascinating collection of photographs he made in the 1980s and between 2011 and 2013 entitled *The Environmental Portraits/The Revisits* (Ekki Press).

A photographer at the National Museum of Iceland, Ivar commenced his photographic education at San Francisco Art Institute in 1984, and the following year started making some environmental portraits of people he met there.

'By spring I considered the project finished, and in May I returned to enjoy an Icelandic summer,' he recalled. But on the 25th of that month his girlfriend, Sigrun Bjarnadóttir, was drowned in a lake.

## Collecting memories

'I went back to San Francisco and tried to get my life back to normal. I continued making environmental portraits of friends. Trying to find solace by collecting memories of people came to the point of becoming an obsession. In the spring of



1986, I finally considered the project to be finished.'

But in 2010 he started thinking of his old friends and decided to do a second portrait of those who had participated. 'Three had died, one I could not find, and one lived too far away,' he explained.

They make a wonderfully engaging series of 'then and now' paired images. The homes and environments of the 1980s where he posed his friends compared with those made over 20 years later reveal (in my opinion) more about the subjects than their physical appearances that have changed due to the ageing process.

The minimal and unkempt

## 'You can pick up clues about Ivar in this portrait he made of himself in his "den"'

student bedsits of the previous century have been replaced by richer interiors and possessions that may indicate the shift in their circumstances, but they still reflect their personalities.

It is interesting how you can pick up clues about Ivar in this 1985 portrait he made of himself in his 'den'. You can detect that he is a photographer as he is using a long cable release, and his immaculately ordered bookcases reflect his

obsessive nature. And the biography of the legendary Alfred Stieglitz, indicates he is a 'serious' student of photography. But perhaps the real clincher are the *Amateur Photographer* copies in the bottom corner!

The eyes may be the window to the soul, and a face can express a lot about a life lived, but maybe what you gather around you is the true reflection of who you really are.



Visit [ivar-brynjolfsson.pixpa.com/environmental-portraits-the-revisits](http://ivar-brynjolfsson.pixpa.com/environmental-portraits-the-revisits) if you want to see the project. To obtain the book, email [ivarivar@internet.is](mailto:ivarivar@internet.is)

Among many achievements, Paul Hill has written two books on photography, was director of the Creative Photography course at Trent Polytechnic and has been exhibited numerous times. He was the first photographer to receive an MBE for services to photography and the first professor of photographic practice in a British university. [hillonphotography.co.uk](http://hillonphotography.co.uk).



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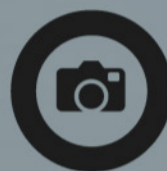
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